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A

MODERN RHETORIC

BY

GEORGE E. MERKLEY, M.A. OXON., PH.D.

ENGLISH MASTER IN THE BETHLEHEM

PREPARATORY SCHOOL

NEWSON & COMPANY

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PREFACE

THIS book purposes to be what the title implies, "A Modern Rhetoric," a working text-book primarily designed for class-room drill. The teacher, therefore, will not find in it the old-time formal treatise on rhetoric, but, on the contrary, the practical application of the leading principles which underlie good composition.

The plan of the book is psychologic. Informal composition is taken up almost at the beginning, and is treated broadly as a whole before the closer study of sentences and paragraphs is introduced. The pupil is thus encouraged to express himself freely, before he is required to write, as Quintilian puts it, "with force, point, and vehemence of style." The stages through which he passes from elementary to formal composition are easy and gradual. All help is given to make him feel that composition is a practical and profitable exercise, and that it is not a task to be performed grudgingly and painfully.

The method of treatment is analytic. Few of the old stereotyped rules are given, but essential principles are drawn from an examination of carefully chosen extracts, and the application of these principles is taught by means of abundant exercises.

The pupil thus learns the use of principles before he is required to formulate them into rules; in short, he learns the art of composition by writing. By this method it is hoped that the formidable "don'ts" which so often confront the student of rhetoric may be dispensed with, and that by learning what to do in his composition work the pupil will learn what to avoid.

Throughout the book much stress is laid on exercises. These are so arranged that they may be abridged to suit the convenience of the teacher, who, owing to an overcrowded curriculum, labors too often under the disadvantage of having to shorten the work in English under pressure of so-called "subjects of more importance."

Poetry and figures of speech—subjects which are ignored in many recently published works on rhetoric—are treated in as thorough a manner as the scope of a school text-book will allow. It would seem that a modern school rhetoric should not merely lay down rules for correct and effective writing, but that, by directing the attention of the pupil to the higher qualities of style, it should lead him to an appreciation of what is good in literature.

Especially important is the study of beauty in diction and imagery, when it is remembered that pupils in high schools and secondary institutions of learning are required to study portions of Shakespeare, Milton, Tennyson, Coleridge, Macaulay, and Burke—authors whose merit lies so largely in their wealth of imagery and in their artistic finish of expression.

The author takes this opportunity to acknowledge his indebtedness to Mr. Huber Gray Buehler, author of "A Modern English Grammar"—a text-book that has laid all teachers of elementary English under obligations—for his kindly criticism of the manuscript and proofs, and for encouragement and valuable help in the preparation of this volume.

TABLE OF CONTENTS

PAGE

Introduction 1

BOOK I.—COMPOSITION

PART I.—THE BEGINNINGS OF COMPOSITION

CHAPTER

I. Elementary Principles 5
II. Punctuation 21

PART II.—WORDS

I. Good Use 33
II. Incorrect Words 43
III. Misused Words 50
IV. Superfluous Words 60

PART III.—SENTENCES

I. The Form of Sentences 70
II. Correctness 86
III. Clearness 114
IV. Unity 124
V. Force 134
VI. Ease 147

PART IV.—PARAGRAPHS

CHAPTER PAGE
I. Structure of the Paragraph 158
II. Requirements of the Paragraph 167
III. Paragraphs in Succession 176

PART V.—THE WHOLE COMPOSITION

I. Structure of the Whole Composition 184
II. Essentials of the Whole Composition 192

BOOK II.—KINDS OF COMPOSITION

PART I.—PROSE

I. Description 199
II. Narration 212
III. Exposition 221
IV. Argument 229
V. Letters 238
VI. Other Forms of Composition 245

PART II.—FIGURES OF SPEECH

I. Meaning and Value of Imagery 253
II. Figures Based on Resemblance 256
III. Figures Based on Contrast 269
IV. Figures Based on Other Relations 273

PART III.—POETRY

CHAPTER		PAGE
I.	Qualities of Poetry	281
II.	Poetic Elements	285
III.	Kinds of Poetry	289
IV.	Versification	291
	APPENDIX	305
	INDEX	311

INTRODUCTION

1. Purpose of Rhetoric.—When we talk or write, we use language to express our thoughts. Our words may be chosen and arranged so carefully that they will express just what we wish to say, or they may be chosen and arranged so carelessly that they will not express what we have in mind. It is the purpose of rhetoric to teach us to express in clear and forcible language precisely what we mean.

2. Definition of Rhetoric.—Rhetoric is the art of effective expression by means of appropriate language.

3. History of the Word "Rhetoric."—The word "rhetoric" comes from the Greek ῥητορική (*rhetorike*), which means "the art of speaking." Rhetoric originated when public speaking was much more common than writing, and it was but natural that men should give the study a name signifying what it then meant. If rhetoric had originated after printing made books common, no doubt a name would have been given it which would have had some reference to writing. In modern usage, however, the word "rhetoric" applies to written as well as to spoken language.

4. Rhetoric a Science and an Art.—A science teaches us to know; an art, to do. In other words, a science furnishes us with knowledge, and an art teaches us to apply knowledge. In its broadest sense, rhetoric is both a science and an art. It implies a knowledge of principles, and it teaches us to apply these principles to speaking and writing.

5. Two Sides to Rhetoric.—Rhetoric not only teaches us to write effectively, but it also aids us in determining what to write. It has, therefore, both an expression side and a thought side. The first requisite of good expression is clear and forcible thinking. When we have a clear idea of what we wish to express, we shall find, by applying the principles of rhetoric, that it is not a difficult task to clothe our thoughts in appropriate language.

6. Relation to Grammar and Logic.—When we speak and write correctly, we employ the principles of grammar; when we speak and write effectively, we employ the principles of rhetoric; when we think correctly, we employ the principles of logic. In dealing with expression, rhetoric touches the sphere of grammar; in dealing with thought, it touches the sphere of logic. It therefore lies midway between grammar and logic: it begins where grammar leaves off, and ends where logic begins.

BOOK I

COMPOSITION

PART I

THE BEGINNINGS OF COMPOSITION

CHAPTER I

ELEMENTARY PRINCIPLES

7. Composition, Oral and Written.—Speaking broadly, everything we say is composition. The main difference is that in conversation we use spoken language, and very often express only detached single ideas; whereas, in writing, our thoughts are formed into related sentences, and sentences into larger groups called paragraphs, and paragraphs into whole compositions.

8. Good Speaking Leads to Good Writing.—Since all conversation is composition, it follows that if we are careful to use good language in speaking, we shall find it easier to use good language in writing.

9. Dr. Johnson's Rule.—Dr. Samuel Johnson, although too fond of long words, had a marvelous command of language. When asked once how he came to acquire such fluency, he answered that he had made it a rule, in early life, never to express

himself carelessly, but always to use the best words in the language, and to use them properly in conversation and in writing.

10. Importance of Practise.—To study the principles of rhetoric without applying them is of little advantage. As well might the pupil hope to become a good swimmer merely by reading an exercise on swimming. To acquire facility in any art, much practise is necessary. Each pupil should write at least one short composition a week, and thus make use of the principles of rhetoric as he learns them.

EXERCISE 1.

Rewrite the following dialogue, using the third person:

"Father," said a freshman, home on his first vacation, "how many chickens are there on the table?"

"Two, my son."

"No, sir, there are three, and I can prove it. There is one, isn't there?"

"Yes, my son."

"And there [pointing to the other] are two, aren't there?"

"Yes, my son."

"And one and two make three, don't they?"

"Yes, my son; what a great thing learning is, to be sure! Well, since there are three chickens there, I will hand this one to your mother, I will take this one myself, and you shall have the third for your logic."

EXERCISE 2.

Read again on pages five and six how Dr. Johnson said he acquired fluency of speech, and write the story in your own words.

11. Choice of a Subject.—The first requisite of composition is a good subject. It should be a subject in which the writer feels an interest, and with which he already has some familiarity. As a rule, it is better to avoid general topics such as "Education," "Idleness," "Friendship"; because subjects so broad cannot be developed in short compositions. These subjects may be rendered more suitable by being narrowed in their scope, as follows: "Advantages of an Education," "Evil Effects of Idleness in School," "School Friendships." A better class of subjects consists of those taken from the writer's own surroundings. A keen observer will find many interesting topics near at hand. Things that have lately been seen in or about town, glimpses of the school here and there, little episodes of every-day life—all these are good subjects. Some of the best literature in the language is about such commonplace things as dandelions, mice, grasshoppers, night, sleep, personal acquaintances. Whatever arrests attention and stirs feeling is likely to offer good material for composition. Pupils who read the "College Entrance Requirements in English" will find that these books furnish many excellent topics.

EXERCISE 3.

GRAMMATICAL REVIEW QUESTIONS.—1. Name and define the parts of speech. 2. Distinguish between the definite and the indefinite article. 3. When is a verb transitive? When intransitive? 4. Define and illustrate subject, predicate, object complement or direct object, attribute complement or predicate noun, objective complement or factitive object. 5. Name and define the different kinds

of pronouns. 6. How are adjectives and adverbs compared? 7. Distinguish between pronouns and conjunctions. 8. What is meant by inflection? 9. What parts of speech are inflected? 10. Inflect *I, thou, he, she, it, who.* 11. What is a sentence? 12. Distinguish between a phrase and a clause. 13. Define simple, compound, and complex sentences. 14. Distinguish between strong or old and weak or new verbs.

EXERCISE 4.

Write out answers to the following questions. Each answer should consist of at least one complete sentence:

1. Define rhetoric.
2. What is an art?
3. What is a science?
4. Is rhetoric a science or an art?
5. Is grammar a science or an art? Give reasons for your answer.
6. Mention a study that you think is a science, and tell why you think it is a science.
7. How is rhetoric related to grammar?
8. What does the word "rhetoric" mean?

EXERCISE 5.

Narrow the following subjects so as to make them more suitable for compositions:

1. Pride. 2. Intemperance. 3. Home. 4. Poverty. 5. Electricity. 6. Commerce. 7. Novel-Reading. 8. Immigration. 9. Wealth. 10. Habits. 11. Trusts. 12. Music.

EXERCISE 6.

1. *Make a list of ten subjects, suggested by scenes or events near at hand, which you think would be suitable for composition.*

2. *Make a list of ten subjects for composition suggested by your reading.*

EXERCISE 7.

From the subjects given below select three that you think could be treated in a composition of a page; three

that would require a longer treatment; and three that are too broad for treatment in a school composition:

1. Canals.
2. The Use of Winds.
3. The Cultivation of Roses.
4. How Charcoal is Made.
5. Heroism in Private Life.
6. How Electricity is Produced.
7. The Laying of a Corner-Stone.
8. The Circulation of the Blood.
9. How Chalk is Prepared for Use.
10. The First Sewing Machine.
11. The First Railroad.
12. How Coal is Formed.
13. My First Sail.
14. War.
15. The Exhibition at Buffalo.
16. Good Literature.
17. American Colonies.
18. The Great Eastern.
19. Why "Ivanhoe" is an Interesting Book.
20. Poetry.

12. Titles.—After a suitable subject has been chosen it is necessary to decide upon a title. The purpose of the title should be to interest the reader in the composition. Titles should, therefore, be short and attractive, and should indicate what is contained in the composition. If the subject meets these requirements, it may be used as a title. The following subject is not suitable for a title, because it is too long: "It would be advisable for the United States to adopt the English plan of not paying members of Congress." An appropriate title for this subject would be, "Members of Congress should not be Paid."

13. How to Write a Title.—The title should be written in the middle of the blank space at the head of the paper, or about three-quarters of an inch from

the top, with equal spaces to the right and left. If the title is so long that two lines are necessary, as much of it as will look well should be put on the first line, and the rest in the middle of the next line, thus:

HOW THE PRESIDENT OF THE UNITED STATES
IS ELECTED.

It is customary to begin with a capital letter the first word of a title, and every noun, adjective, and verb in it.[1]

EXERCISE 8.

Write appropriate titles for the following subjects:

1. The poor are subject to greater temptations than the rich.

2. The youth of our generation, in order to be successful in life, require a higher degree of education than was given in the past.

3. A knowledge of Latin and Greek is of great value to the person who would use English intelligently.

4. Every schoolroom should have pictures on its walls, because pictures cultivate an artistic taste in the young.

5. Many great authors produced their best works after they were fifty years old.

6. Excessive novel-reading distracts the mind, and leads to a craving for the sensational.

EXERCISE 9.

1. *From some book that you have recently read, make a list of five subjects about which you could write compositions of three hundred words each, and suggest appropriate titles for them.*

2. *From the daily newspapers make a list of five subjects about which you could write compositions of three hundred words each, and give appropriate titles.*

[1] Some authorities advocate the use of capitals in titles only at the beginning of the first word and at the beginning of proper nouns and proper adjectives.

3. *Prepare a list of composition subjects suggested by happenings in your school, and write appropriate titles for them.*

EXERCISE 10.

1. *From a newspaper select three head-lines that seem to you good titles for the subjects treated.*

2. *From a newspaper select three head-lines that you think are not good titles, and explain their faults.*

14. Finding Material to Write About.—Before beginning to write, it is necessary to have an understanding of the subject. If a game of ball is to be described, the necessary material should be obtained by personal observation. All the details of the game should be noted carefully even though many of them may not be useful. If the subject is one that requires research among books, one source of information should not be depended upon, but, if possible, different articles should be read. Newspapers and magazines as well as books, and also men who are well informed on the subject, should be consulted.

15. Arrangement of Material.—When the material has been collected, it should be gone over and the leading facts should be summed up in distinct sentences, including as much as possible of the thought. Any matter left over should be carefully examined, and should then be assigned a place in the outline, or cast aside as irrelevant. When the material has been classified, it should be determined which part is to come first, which last, and

which in the body of the composition, and the sentences should be numbered in the order in which they are to come. Each sentence should then be expanded into several sentences so as to express in full all that it is desirable to say on the subject.

16. The Form of the Composition.—In preparing compositions, the pupil, unless otherwise instructed by his teacher, should observe the following directions:

1. Use white paper about eight by ten inches in size.

2. Use black ink and write legibly.

3. Write on only one side of the paper.

4. Observe the directions already given about writing the title.

5. Leave a margin of at least one inch at the left for the teacher's corrections. Begin every line of the composition, except the first line of each paragraph, close to this margin. The first line of a paragraph is indicated in writing by beginning it about an inch farther to the right than the other lines. This is called INDENTING.

6. In dividing a word at the end of a line, where there is not room to write the entire word, be careful not to divide a syllable. If you are in doubt about the correct division of a word, look for it in a dictionary.

7. Number each page of your composition, if there be more than one, in the upper right-hand corner, and put the pages together in the order in which they are to be read.

8. Fold the paper once lengthwise. Then, with the crease of the paper on the left, write on the top of the outside page your name, the title, and the date, thus:

James L. Wilson,
Silas Marner's Gold,
November 29, 1902.

EXAMPLE.—Observe how the material given below is arranged and expanded:

THE ARMY OF PEACE.

Outline.

1. Those who serve our government constitute an army of peace.

2. The qualities of a good soldier are bravery, obedience, loyalty, truth.

3. Our country, in time of peace, needs men to serve her who have all the qualities of good soldiers.

4. A good soldier wishes only for the prosperity and happiness of the country.

Outline Expanded.

1. The thousands of men and women who serve our government form an army; but it is an army of peace and not of war. It is not to frighten men, but to help and benefit them. It is not for the good of Americans alone, but for the good of all people.

2. What kind of man do we need for a soldier? He must be brave and obedient; he must not serve for pay, or for a pension, or to get honor for himself, or in order to be promoted to a higher office. He must serve, as Washington and Grant served, simply for the sake of helping his country. They were not soldiers in order to get their living out of their country, but because the country needed them. They were soldiers for the sake of the welfare of the people.

3. The country needs the same kind of men for its army of peace. It wants obedient and faithful men to keep its accounts and to carry its mails. It wants kind and courteous men in its

offices, who will do their best for the convenience of its people. It wants fearless and upright judges who will do no wrong. It wants friendly men in the Indian agencies, to help the Indians to become civilized. It wants men of courage in its lighthouses and in the life-saving stations. Our government cannot really bear to have mean and selfish men anywhere, but it needs men as good as the very best soldiers, who are in its service for the sake of their country.

4. What does a good soldier desire more than anything else? He desires that the cause of his country shall succeed. What does every good American wish most of all? He wishes that his work may make his country richer and happier. He wishes, like Abraham Lincoln, to leave his country better and nobler for his having served her.[1]

EXERCISE 11.

Outline the following story, and then tell it in your own words:

Narcissus is said to have been extremely beautiful and comely, but intolerably proud and disdainful; so that, pleased with himself, and scorning the world, he led a solitary life in the woods; hunting only with a few followers, who were his professed admirers, amongst whom the nymph Echo was his constant attendant. In this method of life it was once his fate to approach a clear fountain, where he laid himself down to rest, in the noonday heat; when, beholding his image in the water, he fell into such rapture and admiration of himself that he could by no means be got away, but remained continually fixed and gazing, till at length he was turned into a flower, of his own name, which appears early in the spring, and is consecrated to the infernal deities, Pluto, Proserpine, and the Furies.—Lord Bacon.

EXERCISE 12.

Expand the following outline:

A boy was attracted by a beautiful butterfly. He attempted to catch it, but it eluded him for some time. At length he observed it half buried in the cup of a tulip. He rushed forward, snatched

[1] From *The Young Citizen:* C. F. Dole. Copyright by D. C. Heath & Co.

it with violence, and, in so doing, crushed it. The boy was very sorry. The insect, seeing his chagrin, said, "See the end of thy unprofitable solicitude, and learn that all pleasure is but a painted butterfly."

EXERCISE 13.

Prepare an outline on one of the following subjects, and then expand the outline into a composition:

1. Athletics.
2. Amateur Photography.
3. An Intelligent Dog.
4. A Visit to a Picture Gallery.
5. The Advantages of Having a Trade.
6. A Ramble in the Woods.
7. King Arthur.
8. An Incident in the Night.
9. The Mississippi River.
10. The Historical Novel.
11. How Gold is Mined.
12. The First Electric Telegraph.
13. The Cultivation of Silk Worms.

17. Sentences.—It matters little whether long or short sentences are used in composition. The chief aim should be to express the thought so that others will understand what is written as clearly as the writer himself does. As a rule, it is easier to make the meaning plain by the use of short sentences. A new thought should be expressed in a new sentence.

Modifiers should generally be kept in the body of the sentence, and placed near enough to the word or words they modify to indicate their relations.

18. Paragraphs.—If we look over the article on page thirteen, entitled "The Army of Peace," we shall find the sentences arranged in groups. We shall also find, if we look closely into the subject-matter, that each of these groups of sentences develops an idea. Each group forms, as it were, a minor composition, which has, at the same time, its place in

making up the entire composition. Such groups are called PARAGRAPHS. Each paragraph has its own subject, which is wrought out as one would develop and arrange the material for a composition. Paragraphs, then, are natural divisions of a subject; they are not formed by accident, but on fixed principles. Their purpose is to indicate to the reader the divisions that an author wishes to make in his subject-matter.

EXAMPLE.—The idea developed in each of the following paragraphs is given in the margin:

The assembling of the warriors in Magua's hut.

Long before the day dawned, however, warrior after warrior entered the solitary hut of Magua, until they had collected to the number of twenty. Each bore his rifle, and all the other accoutrements of war, though the paint was uniformly peaceful. The entrance of these fierce-looking beings was unnoticed; some seating themselves in the shadows of the place, and others standing like motionless statues, until the whole of the designated band was collected.

The departure of the warriors under Magua.

Then Magua arose and gave the signal to proceed, marching himself in advance. They followed their leader singly, and in that well-known order which has obtained the distinguishing appellation of "Indian file." Unlike other men engaged in the spirit-stirring business of war, they stole from their camp unostentatiously and unobserved, resembling a band of gliding spectres, more than warriors seeking the bubble reputation by deeds of desperate daring.

The direction the warriors took.

Instead of taking the path which led directly toward the camp of the Delawares, Magua led his party for some distance down the windings of the stream, and along the little artificial lake of the beavers.—James Fenimore Cooper.

EXERCISE 14.

Divide the following passage into paragraphs, and write in the margin the thought which is developed in each paragraph:

It must be remembered that we were now in the open bay, in the full line of the great ice-drift to the Atlantic, and in boats so frail and unseaworthy as to require constant bailing to keep them afloat. It was in this crisis of our fortunes that we saw a large seal floating—as is the custom of these animals—on a small patch of ice, and seemingly asleep. It was an ussuk, and so large that I at first mistook it for a walrus. Signal was made for the Hope to follow astern, and, trembling with anxiety, we prepared to crawl down upon him. Peterson, with the long English rifle, was stationed in the bow, and stockings were drawn over the oars as mufflers. As we neared the animal our excitement became so intense that the men could hardly keep stroke. I had a set of signals for such occasions, which spared us the noise of the voice; and when about three hundred yards off, the oars were taken in, and we moved on in deep silence with a single scull astern. He was not asleep, for he reared his head when we were almost within rifle shot; and to this day I can remember the hard, careworn, almost despairing expression on the men's thin faces as they saw him move; their lives depended on his capture.—Elisha Kent Kane.

EXERCISE 15.

Develop the idea expressed in each of the following sentences into a paragraph of not fewer than eight lines:

1. The annexation of Texas to the United States led to a war with Mexico, which lasted two years.

2. André's story is the one overmastering romance of the Revolution.

3. Goldsmith had no idea of economy, and lacked ordinary prudence in money matters.

4. Hoping to gain health by a change of climate and surroundings, Scott sailed for the south of Europe.

EXERCISE 16.

Write a paragraph on one or more of the following subjects:

1. The Monroe Doctrine.
2. Burgoyne's Invasion.
3. King Philip's War.
4. Arctic Expeditions.
5. Description of an Orchard.
6. Winter.
7. The Preparation of Tea for Market.
8. Front de Bœuf.
9. Manual Training.
10. Milton's Blindness.
11. An Old Water-Mill.
12. The Preservation of our Forests.
13. An Old House.
14. What I Saw on my Way to School.

19. Importance of a Good Vocabulary.—It is of the highest importance to know a great number of words and to be able to use them properly. No one can be a successful writer or speaker who has not a large vocabulary at his command. As English abounds in words that express similar meanings, it is often necessary to exercise great care in choosing words that will express exactly what we mean. An extensive vocabulary will not only help us to express ourselves accurately, but it will also enable us to give variety to our manner of expression.

20. How to Obtain a Large Vocabulary.—The best means of securing a command of language are:

1. To listen to good speakers.
2. To converse with educated people.
3. To read good literature.

4. To refer to a dictionary when a word is not understood.

5. To fix in the memory the words learned, by employing them in one's own conversation and composition.

6. To translate aloud from other languages.

21. An Easy Style.—One who would write in a graceful, fluent style should, from the beginning, aim at a certain freedom of expression. He must not imagine that he is simply to write correct sentences, or that he is doing a rule-and-compass exercise in rhetoric; but he should enter into the spirit of his subject, and write as if impressed with the importance of his own ideas. Expression must be made subservient to thought, not thought to expression.

The following extract will show us how easily and naturally Cooper employs his sentences to tell us about the Indian Magua, who sits alone in his tent at night, brooding on his wrongs and plotting vengeance:

Hither, then, Magua retired, when his labors of policy were ended. While others slept, however, he neither knew nor sought repose. Had there been one sufficiently curious to have watched the movements of the newly elected chief, he would have seen him seated in a corner of his lodge, musing on the subject of his future plans, from the hour of his retirement to the time he had appointed for the warriors to assemble again. Occasionally the air breathed through the crevices of the hut, and the low flames that fluttered about the embers of the fire threw their wavering light on the person of the sullen recluse. At such moments it would not have been difficult to have fancied the dusky savage the Prince of Darkness, brooding on his own fancied wrongs and plotting evil.

EXERCISE 17.

Study the passage about Magua and tell whether the author presents Magua clearly to your mind. What impression of Magua's character do you get from this passage? Point out four words which give a peculiar force to the sentences in which they are used. Give a reason for each selection.

EXERCISE 18.

Arrange material for a composition on one or more of the following subjects:

1. Indian Character.
2. My Native Town.
3. A Game of Ball.
4. James Fenimore Cooper.
5. The Battle of Gettysburg.
6. The Thousand Islands.
7. Bird Life around my Home.
8. Joan of Arc.
9. The Story of Regulus.
10. Bicycling.
11. The Salem Witchcraft Delusion.
12. The Battle of Saratoga.

CHAPTER II

PUNCTUATION

22. The Theory of Punctuation.—In speaking we make inflections and pauses in order to render our meaning clear. In writing we employ a variety of marks to do for the eye what, in oral discourse, pauses and inflections do for the ear. Observe how difficult it is to understand a group of words when unpunctuated:

And our arms asked I our guns guns what for do not mountaineers attack the bear with a daggen and is not steel surer than lead.

If properly punctuated the meaning is clear:

"And our arms?" asked I; "our guns?"
"Guns! What for? Do not mountaineers attack the bear with a dagger, and is not steel surer than lead?"

From the passage just quoted we learn that punctuation helps to make the meaning clear, because it points out grammatical relations, and indicates whether a sentence is assertive, interrogative, or exclamatory.

23. The Period.—The period (.) is used:

1. After every complete sentence that is neither interrogative nor exclamatory.

2. After abbreviations, Roman numerals, and the headings of chapters and sections.

NOTE ON ABBREVIATION.—Sometimes in abbreviating a word the first letter only is used; as, *p.* for *page*. To form the plural of the abbreviation, this letter is doubled; as, *pp.* for *pages*. In such cases a period is not inserted between the two letters. This explains why there is no period between the two L's in the title *LL.D.* (*Legum Doctor*), the *LL.* standing for the Latin plural *Legum*. Sometimes we abbreviate by taking the first letter and some leading letter in the middle of the word; as, *MS.* for *manuscript*. In such cases the period is used only at the end of the combined letters; and we make the abbreviation plural by doubling the last letter; as, *MSS.* for *manuscripts*. The terms *4to*, *8vo*, *12mo*, etc., and the words *1st*, *2d*, *3d*, etc., are not strictly abbreviations, and they do not, therefore, require the period.

EXERCISE 19.

Insert periods where necessary, and give reasons for so doing:

1. He sent the goods C O D
2. He sent his MSS on the 10th ult
3. He has the degrees B S and C E
4. Cf (Latin, *confer*) means *compare*
5. *Pro tem* means *for the time being*
6. Ph D stands for Doctor of Philosophy
7. Richard II and James II were dethroned
8. Charles II was called the Merry Monarch
9. The degree Bachelor of Arts may be written A B or B A
10. LL B stands for Bachelor of Laws and LL D for Doctor of Laws

24. The Semicolon.—The semicolon (;) is used:

1. To separate the principal clauses in a compound sentence when no conjunction is used; as, "Touch not; taste not; handle not."

2. To separate a series of clauses or phrases that depend upon a common statement; as, "There was

now a sound behind me like a rushing blast; I heard the clatter of a thousand hoofs; and countless throngs overtook me."

3. To precede such expressions as "as," "viz.," when examples or illustrations follow;[1] for example, "The subject of the command may be omitted; as, 'Come [you] on.'"

EXERCISE 20.

Insert semicolons where necessary, and give reasons for so doing:

1. His answer was brief his manner courteous.

2. Holmes is, like Lowell, a humorist but, like Lowell, he knows how to be earnest, serious, and even pathetic.

3. They forget that in England not one shilling of paper money of any description is received but of choice that the whole has had its origin in cash actually deposited and that it is convertible, at pleasure, in an instant, and without the smallest loss, into cash again.

4. The Puritan spoke with disdain of the low standard of popular morality his life was regulated by a far more rigid code his virtue was sustained by motives unknown to men of the world.

5. Separate ownership is indicated by adding the sign of the possessive to each name as, Alice's and Jennie's dresses.

25. The Colon.—The colon (:) is used:

1. To introduce a list, a direct quotation of considerable length, or an explanatory statement; as:

He bought the following books: a German grammar, a Webster's dictionary, a geography, and a classical dictionary.

Pope says: "There never was any party, faction, sect, or cabal whatsoever, in which the most ignorant were not the most violent."

We hold these truths to be self-evident: that all men are created equal, etc.

[1] Some authors use the colon in such places.

2. To separate the clauses of a compound sentence in which the latter clause is an explanation or an illustration of the former; as, "We could not follow him: the danger was too great."

3. After such phrases as "Dear sir," "Ladies and gentlemen."

NOTE.—Sometimes the comma and the dash are used in such constructions; but the colon is preferable.

EXERCISE 21.

Insert colons where necessary, and give reasons for so doing:

1. Terms three dollars a year, in advance.

2. The capital leading questions on which you must this day decide are these two 1. Whether you ought to concede. 2. What your concession ought to be.

3. I am no traveler it is ten years since I have left my native village.

4. Shakespeare says

How oft the sight of means to do ill deeds
Makes ill deeds done.

5. Some things we can, and others we cannot do we can walk, but we cannot fly.

6. King Midas found on his plate not a goldfish, but a gold fish its little bones were golden wires, and its scales were thin plates of gold.

7. He who seldom thinks of heaven is not likely to get there the only way to hit the mark is to keep the eye fixed on it.

26. The Comma.—The comma (,) is used:

1. To separate the elements of a sentence that are grammatically independent or parenthetical; as, "Accept, my dear friend, this token of my regard"; "Grammar is, after all, the basis of rhetoric."

2. To separate words, phrases, or clauses used in apposition; as, "Whittier, the Quaker poet, lived in Massachusetts."

NOTE.—A common and a proper noun used together as a single name should not be separated by commas; as, "The *philosopher Diogenes* lived in a tub."

3. To separate a relative clause when not restrictive; as, "Music, which refines and elevates the mind, should form part of a liberal education."

NOTE.—A relative clause is restrictive when it limits or defines its antecedent; as, "Fruit that is too ripe is unwholesome." Here the clause "that is too ripe" is equivalent to an adjective limiting "fruit." In the sentence "He sent me fruit, which I shall be glad to share with you," the relative clause is not restrictive; because it is equivalent to an additional principal clause, "and I shall be glad to share it with you."

4. To separate a conditional clause, when it comes first, from the rest of the sentence; as, "If a courtier was fond of dress, oil was flung over his richest suit."

5. To indicate omitted words; as, "He was a tall, [and] large man."

6. To indicate a change in subject between parts of a compound sentence; as, "Pure water is transparent, but milk is not."

NOTE.—If the members of a compound sentence are long, the comma may be used even when there is no change of subject.

7. To separate words and phrases in a series; as, "He is old, blind, and poor."

8. To separate the phrase or clause introduced by an explanatory "or"; as, "The skull, or cranium, is not of uniform thickness."

9. To separate adverb-phrases when they begin a sentence, or are not closely connected with the context; as, "On the arrival of my friend, we proceeded to the hotel."

NOTE.—When the adverb-phrase is short, the comma may be omitted; as, "In the sentence just quoted we see that the comma is used."

10. To separate a logical subject, if it ends in a verb, or is very long; as, "The town in which Shakespeare was born, and in which he died, is Stratford-on-Avon."

EXERCISE 22.

Complete the punctuation of the following sentences, explaining the use of each comma you insert:

1. Ring out wild bells to the wild sky.
2. Diogenes the Greek philosopher lived in a tub.
3. Water which is oxygen and hydrogen united is essential to life.
4. The soul being immortal its character will determine its destiny.
5. Though the mills of God grind slowly yet they grind exceeding small.
6. They were the framers of the constitution which has endured for a century.
7. Crafty men contemn studies simple men admire them and wise men use them.
8. Avoid unnecessary criticism upon those with whom you live if you would be loved as a companion.
9. The hound caught the scent after a long delay and led us over the hill to the next piece of woods.
10. He lost the thread of his discourse hesitated repeated the same words several times and was so confused that in speaking of the Act of Settlement he could not recall the name of the Electress Sophia.

27. The Question Mark.—The question mark (?) is placed at the end of every direct question; as, "How can I tell?" It is not placed after indirect questions.

28. The Exclamation Mark.—The exclamation mark (!) is used after exclamatory words, phrases, and sentences; as, "Pshaw!" "O blissful days!" "Hail, holy light! offspring of heaven, firstborn!" An exclamatory sentence beginning with an interjection may, for the purpose of holding the emotion in suspense, have a comma after the interjection and an exclamation mark at the end of the sentence; as, "Ah, you are back again!"

29. The Dash.—The dash (—) is used:

1. To indicate an abrupt change in thought or construction; as, "Down I fell through the chill, thick, pitchy air, till, striking with a mighty force on the rocks beneath—I waked, and lo, it was a dream!"

2. Sometimes to enclose parenthetic matter; as, "The real question is, Are the United States—so far as language is concerned—still provinces of England, or do they constitute a nation?"

3. To indicate that special stress is placed on a certain part of the sentence, as in the case of the italicized words below:

Yet we in Oxford, brought up amidst the beauty and sweetness of that beautiful place, have not failed to seize *one truth*—the truth that beauty and sweetness are essential characters of a complete human perfection.

4. To take the place of omitted words, letters, or figures; as, "He was born in the village of U—, in the year 18—."

30. Parentheses and Brackets.— Parentheses () are used to enclose some incidental remark which is independent of the grammatical construction of the sentence; as, "I told him (and who would not?) just what I thought of him." Brackets [] have the same use, but are generally employed to enclose some remark or explanation interpolated by some one other than the author; as, "It ['Gray's Elegy'] abounds with images which find a mirror in every mind, and with sentiments to which every bosom returns an echo."

31. The Hyphen.—A hyphen (-) is used:

1. To join the parts of some compound and derivative words; as, "broad-brimmed," "Vice-President."

2. To divide words at the end of a line. Care should be taken to divide a word only where a syllable ends.

32. The Apostrophe.— The apostrophe (') is used:

1. To denote the omission of one or more letters; as, "O'er crag and o'er dune."

2. To distinguish the possessive case; as, "John's horses."

3. To form the plural of letters and figures; as, "a's," "3's."

33. Quotation Marks.—Double quotation marks (" ") should enclose a direct quotation; as, He said, "I will do it." The *single* marks (' ') should be used for a quotation within a quotation; as, "He said, 'I will do it.'" Double quotation marks are also sometimes used to indicate the title of a book, magazine, or newspaper.

NOTE.—English usage is the reverse of American, single marks being used to enclose a direct quotation, and double marks to enclose a quotation within a quotation.

34. Capitals.—A capital is used for the initial letter of:

1. The first word of a sentence, a line of poetry, or a direct quotation; as, "Ask yourself the question, Is it right or wrong?"

> "Straight mine eye hath caught new pleasures
> Whilst the landscape round it measures:
> Russet lawns and fallows gray
> Where the nibbling flocks do stray."

2. Any name or title of the Deity or personal pronoun referring to Him; as, "O Thou Almighty God, who weighest the nations of the earth."

3. Any personal title when it is equivalent to a proper noun; as, "The President and the Vice-President were there."

4. Any proper noun, or any word derived from a proper noun, unless by long usage it has ceased to be associated with the noun from which it is derived; as, "My cousin Arthur says that the porcelain known as *china* was brought originally from China."

5. The name of a day of the week or a month of the year, but not the name of a season; as, "Friday, the twenty-first day of March, is the first day of spring."

6. Any word representing an important event in history; as, "The American Revolution, the Middle Ages."

7. The word "Bible," the word "Scriptures," or the name of any book of the Bible; as, "The first book in the Bible is Genesis."

8. The words "North," "South," "East," and "West," when they refer to parts of the country, not simply to the points of the compass; as, "I have a brother living in the West."

I and *O* used as words are written with capital letters; as, "How it happened, O sir, I do not know."

35. Remarks on Punctuation.—We do not punctuate now as writers did a century ago. We use fewer marks, especially commas; for the tendency is to simplify punctuation. The great principle on which all rules are based is that parts closely connected in sense do not require separation, but that any interruption of the sense, or any modification of it by qualifying statements, should be indicated by appropriate marks. He who would punctuate accurately should first understand the construction of his sentence, and then should keep in mind that the purpose of punctuation is to enable the reader to see at a glance which words belong together and which words are to be kept apart.

EXERCISE 23.

Punctuate the following sentences:

1. Oh do tell me
2. I ask you shall I go
3. What a sigh was there
4. Its not its length was twenty feet
5. Who wrote the breezy call of incense-breathing morn
6. The title of this book is Rome Its Rise and Fall
7. The two motives love of man and love of God were constant
8. Shakespeare says

 The evil that men do lives after them
9. He wrote on the margin Deut xx 21 2 Sam xix A D 1899
10. Bought 9 mos credit 4 yds at 12 cts a yard
11. Be our plain answer this the throne we honor is the people's choice
12. There are three genders the masculine the feminine and the neuter
13. The books which contained pictures maps and autographs brought a high price
14. Good temper is like a sunny day it sheds its brightness over everything
15. All the cabin passengers who were beyond the center of the boat were saved
16. Julius Cæsar wrote in a clear natural correct and flowing style
17. No other writer has depicted with so much art or so much accuracy the habits manners and customs of his day
18. Break break break
 On thy cold gray stones O sea
19. We next went to London which is the largest city in the world
20. The country is romantic but the soil is poor
21. If you want a thing done do it yourself
22. He must advance or recede and it is impossible to advance without peril or recede without humiliation

23. Such a one and no other I conceive has had a liberal education for he is as completely as a man can be in harmony with nature

24. Glorious islets too I have seen rise out of the haze but they were few and soon swallowed in the general element again

25. These are the pamphleteers oh no these are the gazetteers

26. A great general who died on the field of victory said before his death I hope my country will be satisfied

27. Strike till the last armed foe expires

28. What you leave at your death let it be without controversy or else the lawyers will be your heirs

29. I have no room to illustrate these rules fully let them be remembered and they will exemplify themselves with experience and practice

30. The fire might warm you or thick clothes but her
Nothing can warm again

EXERCISE 24.

In the following paragraph the dash indicates the end of a sentence. Replace the dash with the proper mark, insert capitals where necessary, and complete the punctuation of each sentence:

In yonder wooden steeple which crowns the summit of that red brick state-house stands an old man with snow white hair and sunburnt face— he is clad in humble attire yet his eye gleams as it is fixed on the ponderous outline of the bell suspended in the steeple there— by his side gazing into his sunburnt face in wonder stands a flaxen-haired boy with laughing eyes of summer blue— the old man ponders for a moment upon the strange words written upon the bell then gathering the boy in his arms he speaks look here my child— will you do this old man a kindness— then hasten down the stairs and wait in the hall below till a man gives you a message for me when he gives you that word run out into the street and shout it up to me— do you mind— the boy sprang from the old man's arms and threaded his way down the dark stairs—George Lippard: *Washington and his Generals.*

PART II

WORDS

CHAPTER I

GOOD USE

36. What is Meant by Good Use.—Since the purpose of language is to communicate thought, it is evident that he who would make his meaning clear must use words that are now generally understood by intelligent people wherever the English language is spoken; that is, he must use words that are PRESENT, NATIONAL, and REPUTABLE.

37. Present Use.—When we try to read a book written three or four hundred years ago, we find in it many words and phrases that seem strange to us. For example, here is a sentence from a book written about 1356:

He *let voiden out* of his chamber all manner of men, lords and other; for he would speak with me in counsel.

In the fourteenth century the word "voiden" was as well understood as "to dismiss" is in our time; but it is scarcely intelligible to us now.

Words that once were current in our language but have fallen into disuse are called OBSOLETE WORDS. A word that is passing out of use is said to be OBSOLESCENT.

38. Words with Obsolete Meanings.—Some words do not mean now what they did four or five centuries ago. Thus, *clerk* once meant a "clergyman" or a "college student"; now it means "a person who keeps accounts or sells merchandise." *Clerk* is with us a good word, but in the sense of "clergyman" it is now obsolete. The italicized words below are examples of words that have changed in meaning:

I *prevented* (went before) the dawning of the morning.—*Ps. cxix, 147.*

Let none *admire* (wonder) that riches grow in hell.—Milton.

A *station* (standing posture) like the herald Mercury
New-lighted on a heaven-kissing hill.—Shakespeare.

Some words are obsolete when taken separately, but are properly used in connection with other words with which they have long been associated; as, "kith and kin," "to and fro," "null and void."

39. Words Obsolete in Prose but Not in Poetry.—Some words obsolete in prose are still sometimes used in poetry and in solemn or sacred language; as, *marvel* for "wonder," *welkin* for "sky," *ere* for "before," *deem* for "think," *oft* for "often," *perchance* for "perhaps," *vale* for "valley," *twain* for "two," *thou* and *ye* for "you."

40. National Use.—In Pennsylvania india-rubber overshoes are often called *gums*, and in some of the Southern States watering-troughs are called *gums*, because they are made out of solid blocks of the gum-tree. The use of the word "gums" in either of these senses is local, and is wrong in writing which is intended for general readers, because the word has not these meanings in all parts of the country. A word that has a meaning peculiar to one part of the country is called a PROVINCIALISM.

41. Technical Words.—Words which belong to the nomenclature of special arts and sciences, are commonly called TECHNICAL WORDS. They are properly used only where scientific accuracy is demanded, or when they are addressed to those who know the science or art in question. Unless we have studied geology, the following description of a species of rock called *diorite* is unintelligible to us:

DIORITE, a crystalline-granular compound of oligoclase and hornblende.

EXERCISE 25.

Rewrite the following extract from a newspaper account of a baseball game, substituting where possible good English for the expressions not in national use:

Alder drew a base on balls, Salmon fumbled Reese's grounder, De Schweinitz hit for a base, and then McKelvey came to the plate. He bunted a slow one towards third, on which Alder scored, but McKelvey was thrown out at first. In the meanwhile poor coaching got Reese mixed up on third base, with the result that he was put out. Howard laced out a two-bagger, Chalmers

sacrificed, and Howard scored on Grey's scratch hit to right field. It was in the ninth inning, and the visitors' weakest batters came up to the rubber. Even the umpire expected to see them go out in one, two, three order and victory perch on the Brown and White's banner. Willis was first to bat and rapped a hot one to Taylor, who threw him out at first. Launt hit an easy one to Eisenhardt, who fumbled it, to everybody's surprise, and instead of Launt being the second out he was safe on first on the error. Salmon popped up a little foul fly off third base and McKelvey made a muff of it.

42. English and American Use.—There are many words used in America which are not met with in England. The question arises, Are such words provincialisms? Words which are understood in every part of our country, even though they are not used in England, are not regarded as provincialisms. Whatever changes in our language our different social and political institutions require may be made, and are made, without hesitation. We have the words "state-house," "congress," "lobbyist," because we need them, and do not require the sanction of English use to make them national. In the following list of words, the American is as proper as the British use:

British.	American.	British.	American.
luggage-van	baggage car	perambulator	baby carriage
lift	elevator	antimacassar	tidy
jug	pitcher	stoker	fireman
engine driver	engineer	haberdasher	men's furnisher
lemon-squash	lemonade	guard	conductor
form	bench	booking-clerk	ticket agent

Such differences in American and English use need not be decried. "They serve," as Professor

Freeman says, "to show on which side of the ocean an author writes." But, on the other hand, it is true that the language of the educated Englishman does not differ widely from the language of the educated American. A careful American writer will not say *pants* for "trousers," *vest* for "waistcoat," *reckon*, *calculate*, or *guess* for "think," *smart* or *brainy* for "clever," *folks* for "family," *fix* for "repair," *truck* for "garden produce," *proven* for "proved," *to be through* for "to finish," *right off* for "immediately," *well posted* for "well informed," *a party* for "a person," or *depot* for "station." These words are not used in England, nor are they in good use in America.

43. Other Provincialisms.—Other examples of provincialisms are: *dumb* for "stupid," *grip* for "hand bag," *hitch up* (horses) for "harness," *lines* for "reins" (of harness), *right* for "very," *watch out* for "take care," *to pack* for "to carry," *banquette* for "sidewalk," *gallery* for "veranda," *forehanded* for "well-to-do," *flunk* for "fail," *to enthuse* for "to inspire or feel enthusiasm," *allow* for "think" or "believe," *calculate* for "intend," *even up* for "get even with," *to rag at* for "to rail at," *to fetch up* for "to bring up," *to hail from* for "to come from," *shay* for "chaise," *rock* for "stone" (large or small), *clever* for "amiable," *smart* for "good."

44. Reputable Use.—Words which are in general use among writers and speakers of established reputation are said to be REPUTABLE.

EXERCISE 26.

In the following sentences point out the provincialisms, and substitute correct words for them:

1. Let us go snucks for it.
2. There is a right smart of men here.
3. They shivareed him when he returned.
4. We waited on the train nearly an hour.
5. I never saw such a snarl of dogs as he keeps.
6. He scooted past me so that I could not catch him.
7. The colored man was evidently looking for trouble.
8. He held the lines tightly, but the horse did not slacken his pace.

45. Literary, Colloquial, and Vulgar English.— We hear in ordinary conversation many words and contracted forms which we do not find in books. Some of these expressions are so widely used by intelligent people that we cannot refuse them a place in our language; others are used only by uneducated and careless speakers, and we cannot, therefore, admit them to the companionship of good words. We have, then, three kinds of English, namely, LITERARY English, or that which is found in well-written books; COLLOQUIAL English, or that which we hear used in conversation by educated people; and VULGAR English, or that which distinguishes the speech of the illiterate or careless from that of the educated and careful. In colloquial English, we find such words as "don't," "can't," "shan't," and "won't." Although these words are proper in conversation, we should not use them in our compositions, unless we are writing a conversation. Vulgar English, which includes such words as

"hain't," "darsn't," "hern," and all present participles in which the final "g" is not pronounced, should be rejected as incorrect. Under the head of vulgar English come slang and such contractions as "exam.," "math.," "trig."

46. Purity.—Language that is present, national, and reputable is said to be *pure*.

Words that are not present, national, and reputable are called BARBARISMS.

47. Standard of Purity.—Our standard of purity is the usage of the best writers and speakers of our time. By "the best writers" we do not always mean the most popular writers. Light and trashy books, written with little or no regard to rhetorical purity, and often with nothing remarkable in them but their vulgarity, are easily puffed into popularity by advertising and made to run through many editions. Such books do not give us a standard of purity. Hawthorne, Holmes, Emerson, and Lowell are standard writers who, although not living now, are so modern in point of time that their works may be taken as examples of good usage.

48. Divided Use.—As usage among good writers is by no means uniform, we sometimes find ourselves compelled, as it were, to choose between two masters. In such cases we may be guided by the following rules:

1. Choose the simpler expression; as, *approve* rather than "approve of."

2. Prefer the word that is easier to pronounce; as, *ingenuity* rather than "ingeniousness."

3. Have regard to the analogy of language. Use *contemporary* instead of "cotemporary"; since the *n* of "con" is usually retained before a consonant and dropped before a vowel.

4. Choose the word or phrase that has but one meaning in preference to that which has two or more meanings. *Insurance* policy is preferable to "assurance" policy, because *assurance* means also "confidence." *International exhibition* is better than "international exposition," for the reason that *exposition* is also used in such phrases as "exposition of doctrine."

EXERCISE 27.

Write an answer consisting of at least two complete sentences to each of the following questions:

1. What is the difference between literary and colloquial English? between colloquial and vulgar English?

2. When is language said to be national? when reputable? when present?

3. What are technical words? When is their use proper?

EXERCISE 28.

For the colloquialisms given below substitute literary English:

1. He is a *slick* man.
2. What a *slouch* he is!
3. I am *in no shape* for work.
4. He had no *show* to succeed.
5. The scheme *slumped* through.
6. We *sized him up* before he spoke.

7. He had a *close shave* in the wreck.
8. He was badly *rattled* by the applause.
9. Yes, I have been *traipsing* about all day.
10. We knew that he was *shaky*, so we would not trust him.

EXERCISE 29.

Write a composition on one of the following subjects:

1. A Sailor's Life.
2. Unknown Heroes.
3. The Story of Cinderella.
4. A Chinese Laundryman.
5. The Story of John Gilpin.
6. The Character of the Puritans.
7. The Pan-American Exhibition.
8. Patriotism in the Public Schools.
9. The Assassination of President McKinley.
10. Hepzibah Pyncheon, in Hawthorne's "House of Seven Gables."
11. A Hunting Trip.
12. Joseph Addison.
13. Our National Songs.
14. The Industry of Bees.
15. Milton as a Statesman.
16. The Capture of Aguinaldo.
17. Rebecca, in Scott's "Ivanhoe."
18. Description of Sleepy Hollow.
19. The Cultivation of the Coffee Plant.
20. Advantages of Having a High School Literary Society.

EXERCISE 30.

In the following sentences substitute proper expressions for those in italics:

1. The candy is *all.*
2. He *ain't* reasonable.
3. I *disremember* your name.
4. My *folks won't leave* me go.
5. He *allowed* that I was right.
6. He *toted* the *grip* all over town.
7. He tried to pass a *bogus* cheque.

8. He is too *dumb* to learn algebra.
9. My *chum* knows *a thing or two.*
10. He is the *smartest* boy in school.
11. The weather is *pert* this morning.
12. I *reckon* he will *loan* me his horse.
13. He forgot his *gums* and his umbrella.
14. Is this jelly *boughten* or home-made?
15. He raises a *heap* of *truck* on his place.
16. The difference *betwixt* these is not great.
17. The tramp said that his *pard* was a *tough.*
18. We have just returned from a *smart* walk.
19. He stood by the door as though he *wanted in.*
20. They forgot to take *grub* with them, and so they were hungry.

CHAPTER II

INCORRECT WORDS

49. Incorrect Words.—The standard of correct English, to which all who would excel as writers must conform, is the use established by a great number, if not by the majority, of celebrated authors in their writings. When doubt arises whether a word is present, national, or reputable, or whether it is correctly used, recourse must be had to the works of these authors as the only standard. Deviations from this standard fall, for the most part, under three general heads; viz., 1. Incorrect words; 2. Misused words; 3. Incorrect grammar.

50. Incorrect Words Classified.—The commoner kinds of incorrect words are:

1. Words that are too new.
2. Slang words.
3. Abbreviations not in good use.
4. Words unnecessarily invented by newspaper reporters.

51. Words that are too New.—New words are coming into use almost constantly. Many of them, like "swat" (a blow), "poppycock" (trivial talk), "swag" (booty), and "rustler" (an active person), lead a short and not creditable existence; while others, like "boycott," "cablegram,"[1] "telegram,"

[1] Now widely used, although objected to by purists.

after a precarious career, are finally recognized as serviceable, and become a part of our established speech. If a new word supplies a want, if we have no other word quite so appropriate or expressive, it will receive in time the sanction of good use. We should find much difficulty in doing without such words as "typewriter," "automobile," "telephone," "bicycle," "phonograph"; and yet all these words are comparatively new. Because we needed them, they quickly became a part of our established speech. New words which are not needed should be rejected. It is not an easy matter to determine just when a new word is needed. The old rule given by the poet Pope is a safe guide:

> In words, as fashions, the same rule will hold;
> Alike fantastic, if too new, or old;
> Be not the first by whom the new is tried,
> Nor yet the last to lay the old aside.

Dictionaries often will help us in determining whether a new word is needed or not; for they will inform us whether we have already a word which expresses the idea conveyed by the new word. A good dictionary will tell us, for example, that we should not use *deputize* for "commission," *effectuate* for "effect," *eventuate* for "end," *banjoist* for "player on the banjo," *swipe* for "steal."

52. Slang. — Temporary words, and phrases springing from some local condition and not needed in our language, are called SLANG. Such expressions for the most part are coarse and should be avoided, because he who acquires the habit of

using slang will soon become so accustomed to it that the ordinary reputable vocabulary will seem to him incapable of expressing his ideas.

Words admirable in themselves and authorized by dictionaries are sometimes used with a slang significance; that is, in a sense not sanctioned by good authors. The following extract from a lecture given in one of our prominent universities by a professor, who attempted to teach history by the use of slang, shows to what extent language may be perverted:

Some whale of a knight had a scrap with his attendant, got the drop on the King and put him out of the ring. Then his son took the throne; but he had no kick coming, for with the throne he got a mortgage on the coffers of the realm and the bulge on all comers.

EXERCISE 31.

In the following sentences substitute literary English for the slang expressions given in italics:

1. Let us not talk *shop*.
2. It was a *swell turnout*.
3. He said he had no *use* for me.
4. They *cut up shines* every night.
5. We tried to give him the *shake*.
6. They *skedaddled* down the street.
7. There is a big *combine* formed in the city.
8. They *kicked against* the umpire's decision.
9. He *slugged* his opponent before he could escape.
10. He was *laying for us* as we came around the corner.
11. We knew that they would *back out* of the agreement.

53. Abbreviated Words.—Certain abbreviated words have, by long usage, become established in

our language. For instance, nobody would think of objecting to the form "Mrs.," which stands for *Mistress;* or "Mr.," which stands for *Master;* or "cab," which stands for *cabriolet.* The following contractions, however, are objectionable:

gents, for gentlemen	photo, for photograph
incog, for incognito	phiz, for physiognomy
spec, for speculation	co-ed, for woman student
'phone, for telephone	cap, for captain
ad, for advertisement	spec, for speculation
doc, for doctor	specs, for spectacles
gym, for gymnasium	prelim, for preliminary
cute, for acute	pard, for pardner
bike, for bicycle	rep, for reputation

54. Newspaper Words.—The vocabulary of the ordinary newspaper, though usually expressive, contains many words that have not the sanction of good use. The following are objectionable even in colloquial English:

an invite	to suicide	to culture	educationalist
a tough	to enthuse	to railroad	suspicioned
a combine	to bag	to jail	a recommend
a fake	to burglarize	to jug	to stop (for to stay)
a steal	to defalcate	to probate (a will)	to wire (for to telegraph)

Other newspaper words, such as "to clerk," "reportorial," "talented" (in the sense of "gifted"), "partially" (in the sense of "partly"), and "curious" (in the sense of "singular"), have at least gained the rank of colloquial English.

55. Other Objectionable Words.—The following words are incorrect even in colloquial English:

bogus	inside of (within)	onto	preventative
indecided	a permit	confliction	complainable
firstly	casuality	off-handed	disillusioned
illy	manageress	second-handed	poloist
doubtlessly	donate	walkist	ungallantry

56. Foreign Words.—It is unwise to employ foreign words in a sentence when there are English words which will express the thought. An English or an American author who has anything worth writing will always write it to the best advantage in plain English.

We have before us an article from the pen of a very clever writer, and, as it appears in a magazine which specially professes to represent the "best society," it may be taken as a good specimen of the style. It describes a dancing party, and we discover for the first time how much learning is necessary to describe a "hop" properly. The reader is informed that all the people of the dance belong to the *beau monde*, as may be seen at a *coup d'œil;* the *demi-monde* is scrupulously excluded, and in fact everything about it bespeaks the *haut ton* of the whole affair. A lady who has been happy in her hairdresser is said to be *coiffée à ravir*. Then there is the bold man to describe. Having acquired *savoir faire*, he is never afraid of making a *faux pas*, but no matter what kind of conversation is started plunges at once *in medias res*. Following him is the fair débutante, who is already on the lookout for *un bon parti*, but whose *nez retroussé* is a decided obstacle to her success. She is, of course, accompanied by mamma *en grande toilette*, who, *entre nous*, looks rather *ridée* even in gaslight.—*Leeds Mercury*.

57. Foreign Words Domesticated.—Although the use of foreign words which are not domesticated is a violation of rhetorical purity, there are many words and phrases borrowed from other languages which have become part of our common speech, because they express the idea more accurately than

do the corresponding native English words. Such words are "nom de plume," "fiat," "ignoramus," "quorum," "incognito," "ennui," and "anathema." These words will be found in any good English dictionary, and we may use them when occasion requires. The words "début" and "élite," although not sanctioned by our best authorities, seem to be gaining ground, and eventually may become domesticated.

EXERCISE 32.

In the following sentences substitute correct words for those in italics:

1. We had *lots* of fun.
2. I *disremember* his name.
3. He *dove* to the bottom twice.
4. I *expect* that he intends to go.
5. He belongs to the *upper-crust.*
6. We had a *nice* time at the party.
7. It will be *apt* to rain to-morrow.
8. This is an *exceptionable* advantage.
9. He was suffering with the *teethache.*
10. His *gallantness* is indeed remarkable.
11. I have walked *further* than you have.
12. He lived in *extenuated* circumstances.
13. The *educationalist suicided* last week.
14. He *delineates* Yankee dialect perfectly.
15. He has *proven* that the contract is *bogus.*
16. He said he would come for a *couple* of days.
17. He takes great delight in doing *outré* things.
18. You have as much *right* as I to be punished.
19. Governor Stone *Sundayed* at the Metropolitan.
20. The events all *transpired* inside of three weeks.

21. His style of living corresponded *with* his means.

22. He *wired* us that he would *stop* a few days at the Central.

23. It seems *funny* that the two children should die within a year.

24. View the matter as we will, there seems to be something *underhanded* in it.

25. I have just received your kind invitation to visit you, and am sorry that I cannot *go*.

26. The *walkist* received a *permit* from the managers to go *onto* the track at 8 o'clock.

27. The tramp Roderick, who *burgled* the two houses on West Hill last week and was *jailed* Sunday night, broke out last evening, but was *policed* clear to the river, where, finding escape impossible, he *suicided* by jumping into the river.

EXERCISE 33.

For the following barbarisms substitute words in good use:

1. Rôle. 2. Furore. 3. Illy. 4. Faddist. 5. Chic. 6. Exam. 7. Snide. 8. Photo. 9. Finicky. 10. Tote. 11. Onto. 12. Firstly. 13. A disappoint. 14. A try. 15. A steal. 16. A fake.

CHAPTER III

MISUSED WORDS

58. Misused Words.—To use good English words in a wrong sense is a common error. Sheridan, in his comedy, "The Rivals," has an amusing character, appropriately called Mrs. Malaprop, who through ignorance persistently uses words in a wrong sense. It was she who wanted her niece to "illiterate" (obliterate) her lover, and who said that her "affluence" (influence) over her niece was very small. On another occasion she thus soliloquizes about a duel:

> Here's fine work!—here's fine suicide, parricide, and simulation going on in the fields! And Sir Anthony not to be found to prevent the antistrophe! . . . That gentleman can tell you—'twas he enveloped the affair to me . . . but he can tell you the perpendiculars . . . We should only participate things . . . Nay, no delusions to the past.

Errors less ludicrous, however, claim our attention. In the following sentences, the words in parentheses should be used instead of those which are italicized:

He is not *liable* (likely) to meet with such good fortune.
Likely suggests "probability"; *liable*, "unpleasant probability."

It is impossible to *predicate* (predict) the result.
To predict means "to foretell"; *to predicate*, "to assert."

The prisoner was doomed to *expatiate* (expiate) his crime.
To expiate means "to atone for"; *to expatiate*, "to extend."

The *observation* (observance) of the Sabbath.
Observance means "ceremonious regard for"; *observation*, "looking carefully at."

He died *with* (of) the measles.
To die *with* a disease is incorrect; use rather die *of*.

The misuse of a word is technically called an IMPROPRIETY.

Improprieties may arise from:

1. The use of ambiguous words, i. e., words having more meanings than one.

2. A misunderstanding of the real meaning of words.

59. Ambiguous Words.—Consider the meaning of the italicized word in the following sentence:

The minister's *resignation* in these circumstances cannot be too highly praised.

This sentence may mean either of two very different things, since *resignation* may denote "the act of giving up office" or "the state of being submissive."

The obscurity arising from the use of an ambiguous word may usually be avoided by a slight change in the structure of the sentence. If the sentence given above be rearranged in either of the following ways, the meaning, whichever it may be, will be clear:

The minister's resignation of his office in these circumstances cannot be too highly praised.

The resignation shown by the minister in these circumstances cannot be too highly praised.

Ambiguity may also result from a careless use of pronouns; as, "The youth promised his father never to abandon *his* friends." Here it is impossible to tell whether the pronoun italicized refers to the *youth* or to the *father*. If it refers to the youth,

the obscurity may be avoided by rearranging the sentence thus: "The youth said to his father, 'I promise you never to abandon *my* friends.'" If the reference is to the father, the sentence may read, "The youth said to his father, 'I promise you never to abandon *your* friends.'"

60. Words often Confounded.—Words are sometimes confounded owing to their resemblance in form or sound. In the following sentences the words in parentheses are correct:

The cold *effected* (affected) his hearing.

To affect means "to act upon"; *to effect*, "to accomplish."

The *counsel* (council) having the matter in charge gave the people wise *council* (counsel).

Council is "an advising body"; *counsel*, "the advice given."

Errors sometimes spring from a wrong understanding of synonyms, i. e., words having nearly the same meaning. The words "courage" and "fortitude" are said to be synonymous, yet they cannot be used indiscriminately. Consider their use in the following sentences:

Our soldiers displayed great *courage* in attacking so large an army.

John displayed great *fortitude* while undergoing the operation.

If we consult a dictionary we shall find that *courage* implies fearlessness in acting, and *fortitude*, a firm endurance of suffering. Substitute *fortitude* for *courage* or *courage* for *fortitude*, and the meaning becomes absurd. It is clear that a careful study of synonyms is essential to accuracy of expression.

EXERCISE 34.

By the help of a dictionary, select the correct synonym in each sentence:

1. What *further* (*farther*) need have we of caution.

2. Our *acts* (*actions*) generally proceed from instinct or impulse.

3. The house was stripped of its furniture, and was entirely *empty* (*vacant*).

4. This circumstance *alone* (*only*) is sufficient to prove his worthlessness.

5. We *avow* (*acknowledge, own, confess*) a neglect of duty.

6. He fell *in* (*into*) the river.

7. Although many applications were made for the prisoner's *forgiveness* (*pardon*), they were all *unsuccessful* (*ineffectual*).

8. A very successful *social* (*sociable*) was held in the vestry of the church.

9. Notwithstanding all his efforts he could not *recollect* (*remember*) the date.

10. The man who desires the esteem of others is not *proud* (*vain*).

11. My old and tried friend *introduced* (*presented*) me to his wife.

12. He was *aware* (*conscious*) of a very unpleasant feeling coming over him.

13. The *negligence* (*neglect*) of this leaves us exposed to an uncommon levity in our conversation.

14. The *enormity* (*enormousness*) of the distance between the earth and the sun produces these effects.

15. *Continual* (*continuous*) droppings wear away the stone.

16. The food furnished to the men was *healthful* (*wholesome*).

17. In the most rigorous weather he is scarcely *sensitive to* (*sensible of*) the cold.

18. He was surprised by the appearance of a heavenly *visitor* (*visitant*).

19. After that witness had given his *evidence* (*testimony*), the case was adjourned.

20. Her arrival was hourly *anticipated* (*expected*).

21. It was *due* (*owing*) to his earnestness that the plan succeeded.

22. He acted towards the prisoner with too much *lenity* (*leniency*).

23. There were not *less* (*fewer*) than twenty persons present.

24. Having examined the affair, I wish to *say* (*state*) that I find nothing wrong.

25. I have frequently heard him *utter* (*express, pronounce*) that opinion.

26. He held a very *decided* (*decisive*) opinion on almost all such subjects.

27. He has not yet *answered* (*replied*) to my letter.

28. The murderer was *hanged* (*hung*) on the 17th of last month.

29. He rejected the *proposal* (*proposition*) made by his friend.

30. I have found the package *alluded* (*referred*) to in your advertisement.

31. When he came he *fetched* (*brought*) me the book.

32. I *like* (*love*) oranges.

33. He *lives* (*dwells*) at 26 New Street.

EXERCISE 35.

In the following sentences substitute correct words for those in italics:

1. Apples are *plenty* this year.
2. The vegetation was *luxurious*.
3. It all happened *inside of* a year.
4. I can't go *without* he takes my place.
5. He wore a hat of enormous *proportions*.
6. A terrible accident *transpired* yesterday.
7. He keeps up the *observation* of the old rites.
8. He *demeaned* himself by his unmanly conduct.
9. He took a *deathly* poison and turned *deadly* pale.

10. I do not know what *character* you have for accuracy.

11. There was a large *audience* at the ball game yesterday.

12. He is an important *factor* in the prosperity of the town.

13. The seniors may leave the room; the *balance* of the students will remain.

14. He *completes* the book with a chapter on the Spanish-American war.

EXERCISE 36.

By the help of a dictionary discuss the words in each group below, and construct sentences illustrating their use:

1. Aggravate, provoke. 2. Allude, elude. 3. Accept, except. 4. Accord, grant, give. 5. Admire, like. 6. Accredit, credit. 7. Decimate, destroy. 8. Demean, degrade. 9. Defect, fault. 10. Apprehend, comprehend. 11. Defend, protect. 12. Discover, invent. 13. Fly, flee, flow. 14. Fix, repair, mend. 15. Hanged, hung. 16. Inaugurate, begin, commence. 17. Lease, hire. 18. Purpose, propose. 19. Prosecute, persecute. 20. Proscribe, prescribe. 21. Promise, assure. 22. Learn, teach. 23. Locate, settle. 24. Present, introduce. 25. Stop, stay. 26. Transpire, happen. 27. Subtle, subtile. 28. Ride, drive. 29. Avocation, vocation. 30. Couple, pair. 31. Character, reputation. 32. Emigrant, Immigrant. 33. House, home, residence. 34. Individual, man. 35. Majority, plurality. 36. Party, person. 37. Plenty, plentiful. 38. Recipe, receipt. 39. Most, almost. 40. When, while. 41. Eminent, prominent. 42. Odd, funny. 43. Posted, informed. 44. Practicable, practical. 45. Pitiable, pitiful. 46. Prospective, perspective. 47. Supreme, last. 48. Womanly, womanish. 49. Manly, mannish.

61. Misuse of Shall and Will.—*Shall* and *will* are often misused by careless writers. The original signification of *shall* is "obligation"; that of *will* is "determination." These primitive meanings, though somewhat modified, still obtain.

I will do means, I purpose doing—I am determined to do. *I shall do* means radically, *I ought to do;* and as a man is supposed

to do what he sees he ought to do, *I shall do* came to mean, *I am about doing*—to be, in fact, a mere announcement of future action, more or less remote. But *you shall do* means radically, you ought to do; and therefore unless we mean to impose an obligation or to announce an action on the part of another person, over whom we claim control, *shall* in speaking of the voluntary future action of another person, is inappropriate; and we therefore say *you will*, assuming that it is the volition of the other person to do thus or so.—R. G. White.

The following scheme will show the common uses of *shall* and *will:*

SHALL { first person—simple futurity.
second and third persons—compulsion.

WILL { first person—purpose or intent.
second and third persons—simple futurity.

Thus, when a speaker desires simply to state what will take place, he must say, "I (we) shall," "you will," "he (they) will." When the speaker desires to express volition on his part, to make a command or threat, he must say, "I (we) will," "you shall," "he (they) shall."

A departure from this usage is made if the speaker wishes to command very politely; e. g., "You will report to the lieutenant."

In questions of the first person, *shall* is the proper auxiliary; in the second and third persons, one should use in the question the form expected in the answer. To ask, "Will I receive my wages?" is absurd, for the speaker asks another about his own will. "Will you go?" (Answer, "I *will* go.")

In indirect assertions, when both clauses have the same subject, *shall* in all three persons expresses simple futurity; thus, "I think that I shall go,"

"you think that you shall go," "he thinks that he shall go." When the two clauses have different subjects, the same auxiliary is used in the dependent clause as would be required if the clause were independent; as, "You think or he thinks that I *shall* go;" "I think or he thinks that you *will* go;" "I think or he thinks that he *will* go."

62. Should and would.—*Should* and *would* are the past tenses of *shall* and *will*, and, in general, follow the same rules.

A correspondent of a leading New York daily newspaper, himself a well-known editor, writes: "As we have the gold standard established we *would* lose thousands of millions and gain nothing by its disestablishment." This statement as it stands expresses a national wish for the loss of this vast sum. It is as if the writer had said in direct statement, "We *will* lose thousands of millions," i. e., it is our intention to do so. "We *shall* lose thousands of millions," simply states a future fact. This put into the form of indirect statement must become *should;* as, "We should lose thousands of millions." Such loss being the inevitable result, the necessary future of such action, though not by our intent or will.—*Standard Dictionary.*

Sometimes *should* and *would* have meanings peculiarly their own. Thus *should* may be used in the sense of *ought;* as, "You should go." Sometimes in a conditional sense; as, "Should you ask me whence these stories." It is also used after *lest*. "He fled lest he should be imprisoned."

Would is sometimes used to signify habitual action; as, "He would often speak of the matter to his friends." It is also used to express a wish; as, "Would that Cyrus were now living!"

The following sentences show incorrect uses of *shall* and *will*, *should* and *would*:

I say he *will* (shall) come if I summon him.

The train was late or we *would* (should) have missed it.

Where *should* (would) I go if such a thing *would* (should) happen?

He said he *should* (would) come in time if we *should* (would) promise to meet him.

I am unable to devote as much time and attention to other subjects as I *will* (shall) be under the necessity of doing.

I feel assured that I *will* (shall) not have the misfortune to find conflicting views held by one so enlightened as your excellency.

EXERCISE 37.

Insert the proper auxiliary (*shall or will*) *in each blank in the following sentences:*

1. —— we go to-morrow?
2. I —— be obliged to you.
3. —— I bring you the book?
4. How —— I send the package?
5. Do you think we —— have rain?
6. I —— be glad to hear from you.
7. We —— not soon forget this day.
8. He says he —— be glad to see you.
9. John thinks he —— go to-morrow.
10. He says he —— not be able to go.
11. We —— be pleased to have you call.
12. We —— have stormy weather to-morrow.
13. —— you undertake to do this service for me?
14. We —— have to go whether we like it or not.
15. I —— be lost, nobody —— come to my rescue.
16. He —— repent of his folly when it is too late.
17. Do you think that I —— be in time for the train?
18. I —— be obliged to enter into a minute discussion of the structure and parts of this sentence.
19. Let the educated men consent to hold office and we —— find that in a few years there —— be a great change in politics.
20. If she hate me, then believe
 She —— die ere I —— grieve.

EXERCISE 38.

Insert the proper auxiliary (would or should) in each blank in the following sentences:

1. He thought I —— be hurt.
2. I —— like to see the Rhine.
3. We —— prefer to go by boat.
4. I —— be sorry to miss the train.
5. I did not think he —— notice us.
6. —— you be sorry to leave school?
7. What —— we do without friends?
8. I —— like to have gone on Tuesday.
9. He said he —— depend on you coming.
10. Do you think you —— agree with him?
11. He said that he —— accept the proposal.
12. Were I to study Latin, I —— find it difficult.
13. The principal decided that you —— be promoted.
14. I —— not have wanted help, if the place had not been destroyed.

EXERCISE 39.

Distinguish in meaning between the following sentences:

1. Will (Shall) he go?
2. I will (shall) not be left alone.
3. I shall (will) ask him to come.
4. She will (shall) study grammar.
5. We shall (will) do this to-morrow.
6. He said he would (should) not go.
7. You will (shall) carry my message.
8. He thought I would (should) wait.
9. Shall (Will) you be here to-morrow?
10. John says he shall (will) stay at home to-day.
11. He said he would (should) stay to see the game.
12. If we disobeyed, we would (should) be punished.
13. He thought there should (would) be an entrance fee.
14. You shall (will) know to-morrow what has happened.
15. If they would (should) come, matters would soon be settled.

CHAPTER IV

SUPERFLUOUS WORDS

63. Superfluous Words.—We have thus far studied the choice and use of words in conformity with good usage. A writer, however, may use none but good words, may use them in their proper place, and yet fail to impress the reader with the full force of his meaning.

64. Redundancy.—Compare the sentences in the parallel columns below:

I.	II.
1. His spirit has burst the bonds of time and soared into the realms of immortality.	1. He is dead.
2. The prophecy has been fulfilled literally to the letter.	2. The prophecy has been fulfilled literally.
3. After reading the letter, he arose from the chair, went into his room, seated himself by his writing desk, and, taking up his pen, wrote a haughty reply.	3. After reading the letter, he went to his room and wrote a haughty reply.

It is plain that the sentences in the column on the left, though longer, do not express more than those in the right-hand column. Moreover, if we should ask about the health of a friend and should be told that his spirit had "burst the bonds of time and soared into the realms of immortality," the answer would be confusing rather than im-

pressive, because the language is unusual and unnatural. But if we should be told briefly, "He is dead," the meaning would come upon us with overwhelming force. In the longer sentence our attention is given partly to the language, while in the shorter it is given wholly to the thought. So also in the sentence, "The prophecy has been fulfilled literally to the letter," there are more words than are necessary, and the additional words serve only to divert our attention from the thought. We have all the meaning of the sentence in "The prophecy has been fulfilled literally." The expression is weakened by the use of the needless words "to the letter." In the third sentence the numerous details obscure the thought. The use of unnecessary words and circumstances is called REDUNDANCY.

65. Tautology.—Redundancy, as we have seen from the examples already given, may take various forms. Examine the following sentences:

It was audible *to the ear.*
He was popular *with the people.*
Let us glance *briefly* at these facts.

Here the words in italics are redundant, since they repeat the idea elsewhere expressed. This form of redundancy, which consists in the repetition of the sense in different words, is called TAUTOLOGY.

EXERCISE 40.

Omit the tautological words in the following sentences:

1. His funeral obsequies are over.
2. He received divine help from God.

3. The cloth was a verdant green color.
4. The sound was not audible to the ear.
5. Please repeat again what you just said.
6. The balloon ascended up at ten o'clock.
7. He is busy writing his own autobiography.
8. The cold snow fell upon her upturned face.
9. He was completely surrounded on all sides.
10. He delivered the address orally from the stage.
11. The island was entirely surrounded by shallow water.
12. The plot of ground was perfectly square with its four sides all equal.
13. Never did Atticus succeed better in gaining the universal love and esteem of all men.
14. Redundancy sometimes arises from a want of thought, which leads the author to repeat over and over again the little modicum of sense at his command.

66. When Tautology is Permissible.—Tautology is allowed in the following instances:

1. When words are so commonly used together that they have come to express but one idea; e. g., "sum and substance," "part and parcel," "ways and means," "end and aim," "null and void," "safe and sound."

2. When it gives greater emphasis:

I am astonished, I am shocked to hear such principles confessed; I am resolved this day to have nothing at all to do with the question of the right of taxation. Some gentlemen startle—but it is true; I put it totally out of the question. It is less than nothing to my consideration.

67. Pleonasm.—Another form of redundancy is seen in the following sentences:

What news have you *heard* from Genoa?

I have *got* a cold *together* with a fever.

There can be no doubt *but that* newspapers *at present* are read altogether too much.

Here the italicized words are redundant because they add nothing to the meaning. This form of redundancy is called PLEONASM.

Pleonasm consists in the addition of words which may be omitted without affecting the meaning or the construction of the sentence.

The italicized words below are pleonastic:

He made a *very* masterly speech.

Both the President and the Vice-President were there.

There is nothing *which* disgusts us sooner than the empty pomp of language.

His *very* excellent discourse was *most* intolerable and *extremely* inconsiderate in the eyes of his enemy.

For in resting *so* mainly on his army, and drawing from it such unlimited power, he contrived a new variety of monarchy.

68. Pleonastic Adjectives.—Inexperienced writers sometimes fall into the error of using too many adjectives. Life has often been likened to a river, and the comparison when neatly expressed is pleasing; but it took the genius of a sophomore to trick out the old figure in this garb: "Life like a mighty river, springing in unseen fountains deep in some mountain glen, meandering, a ceaseless sparkling rivulet, through verdant meadows and adown many steeps," etc.

EXERCISE 41.

Omit the pleonastic words in the following sentences:

1. He was a man of powerful strength.
2. And the cold white snow fell lightly.
3. Both the children stared at each other.
4. The feathery, downy snow, so soft and white, fell thick and fast.

5. Your very excellent letter reached me this morning betore breakfast.

6. He gave us a very able address, and which we could easily understand.

7. There can be no doubt but that his failure was due to his carelessness.

8. A misfortune of a somewhat unique kind has befallen the Bishop of Sydney.

9. There is nothing which disgusts us sooner than the empty pomp of language.

10. "And so," says he, "I will tell you a story, and now I hope you will all listen."

11. Being content with deserving a triumph, he refused to receive the honor that was offered him.

12. Our commencement will be a unique and ever memorable occasion, and which will attract public attention.

69. Verbosity—Another form of redundancy is seen in the following sentences:

I.	II.
1. He stood gazing at the spangled canopy, which appeared to be lit up with innumerable orbs.	1. He stood gazing at the starry sky.
2. The solitary sound of one o'clock had long since resounded on the ebon ear of night, and the next signal of the advance of time was close approaching.	2. It was nearly two o'clock.

Here the sentences in the column on the left express in a roundabout way what can be more clearly expressed in fewer words. This form of redundancy, which cannot be remedied by the omission of words, is called VERBOSITY.

Verbosity consists in a diffuse or roundabout

mode of expression, which so pervades the sentence that the only remedy is to recast the whole in fewer words.

70. Circumlocution.—A form of verbosity called CIRCUMLOCUTION consists in using indirect statement for the dignifying thought or in softening the force of an expression. When circumlocution is carried to excess it leads to affectation. Some people cannot be brought to speak of common things by common names; with them *teeth* are always "dental organs," *ice* is "congealed moisture," *breakfast* is "the morning meal," *a farmer* is "a horny-handed son of toil."

At the time of the Irish famine, no clergyman could bring himself to say the word "potato" in the pulpit. Preachers called it "that root upon which so many of God's creatures depend for support, and which in His wise purposes had for a time ceased to flourish"; or spoke of "that esculent, the loss of which had deprived so many hungry sinners of their daily sustenance"; but no one said "potato."—C. H. Grundy: *Dull Sermons.*

71. When Circumlocution is Permissible.—Circumlocution may be used with advantage:

1. To avoid repetition; as, "Had he [Dryden] been such a man, the same conviction which had led him to join the Church of Rome would surely have prevented him from violating grossly and habitually rules which that Church, in common with every other *Christian society*, recognizes as binding." Here "Christian society" is used instead of "Church," which has already appeared twice in the sentence.

2. To soften the force of a direct expression; as, "He *departed this life*" for "He died."

72. Prolixity.—Another form of redundancy is given below:

I.	II.
On receiving the message, he arose from his chair, put on his coat and hat, took his umbrella, went down stairs, walked to the railway station, bought a ticket for Plymouth, and started on the eleven o'clock train.	On receiving the message, he started for Plymouth by the eleven o'clock train.

Here we have details mentioned which do not add to the force or clearness of the expression. This form of redundancy is called PROLIXITY.

Prolixity consists in enumerating details that are not worth mentioning.

73. When Prolixity is Permissible.—Prolixity when skilfully employed, as in the following examples, may give force to an expression:

Prolix Form.	Abridged Form.
About that time a worthy member of great parliamentary experience, who in the year 1766 filled the chair of the American Committee with much ability, took me aside, and, lamenting the present aspect of our politics, told me things were come to such a pass that our former methods of proceeding in the House would be no longer tolerated.	About that time a worthy member of great parliamentary experience told me things were come to such a pass that our former methods of proceeding in the House would be no longer tolerated.

The sentence in its abridged form contains the essential fact brought out in the fuller statement; but observe how Burke, by the use of details, gives

prominence to the "worthy member," and thus attaches importance to what that gentleman told him privately.

74. Summary.—There are five forms of redundancy: 1. *Tautology*, which is a direct repetition of the thought. 2. *Pleonasm*, which is the use of needless words which do not repeat the thought. 3. *Verbosity*, which is a diffuse, circuitous mode of expression. 4. *Prolixity*, which consists in mentioning details not worth mentioning. 5. *Circumlocution*, which is a roundabout and bombastic way of saying what should generally be said in plain language.

Tautology and pleonasm can be remedied by omitting words. Verbosity can be remedied only by rewriting completely. Prolixity can usually be remedied by omitting the needless details. Circumlocution can be remedied only by rewriting completely.

EXERCISE 42.

Tell the form of redundancy used in each of the following sentences, and remove it:

1. He was seated at the hospitable board of Colonel Howard.
2. He is completely surrounded on all sides by a howling mob.
3. He is a student doing work in the department of mathematics.
4. He [Pitt] ceased to breathe on the morning of the 23d of January.
5. Sharp words had ensued from Joan and who had offered to leave at once.
6. There were, as yet, but few people in the car, and I glanced briefly at some of them.
7. The Dominie, unable to stifle his emotions, ran away to empty the feelings of his heart at his eyes.
8. He had scarcely achieved the utterance of these words when he received a manual compliment on the head.

9. They had music to dance by, and all sorts of games for amusement, in order that the young people might pass the time away.

10. All doubt as to Antony's real character, if any doubt had before existed, was settled when his will was found and published.

11. There was a number of families which were supposed to be descended from a common ancestor which formed a clan called *gens*.

12. Hadrian did not believe that the mission of Rome was to conquer the world, but he believed that her mission was to civilize her subjects.

13. It is with the most unfeigned and heartfelt gratitude that I appear before this enlightened and intelligent audience, to thank them, as I do, for their kind and generous sympathy.

14. Tennyson's attitude toward the progress of the nineteenth century shows that he is very much in sympathy with progress. Especially all his late poems relate to progress and his desire to see the world advance.

EXERCISE 43.

Rewrite the following wordy composition in compact form:

A DEFERRED PICNIC.

It had rained in the morning, and as the weather was damp and cloudy and too disagreeable to start on our picnic when we had intended, that was at nine o'clock, we were under the necessity, impatient though we were, of deferring the time of our departure for the woods in which we were to hold the picnic.

The woods, to the umbrageous shade of which we had planned to go to and spend the day, were situated on the sloping side of a hill with a gentle declivity running down to a small stream, or creek, at the foot of the hill.

The rain, which, as I have said, began early in the morning, ceased to fall from the heavens at ten o'clock, and the damp clouds which obscured the bright orb of day began to break. Here and there lighter streaks were seen among the clouds in the sky. We began to maintain hopes that the state of the atmosphere would soon be more serene, and that the sun, which the poets call the eye of day, would soon drink up the moisture, and that the ground would be dry enough for us to start early in the afternoon.

Brighter and brighter the sky became, and the clouds grew less dark and gloomy and somber as the hour hand of the horologe approached slowly to the dark figure XII, which stood out in bold relief. We were told that if the sun shone brightly by twelve o'clock, we might start at two o'clock.

Slowly the time passed, and slowly the hour hand drew near the midday mark, and just as twelve o'clock struck, the sun, that magnificent monarch of the sky, flashed out in all his glory, and illuminated with his bright light the village and the hills and the woods and the fields far around.

We began to get ready our eatables and our clothing and everything we needed for the picnic. But the time passed even slower now, as we were so impatient for two o'clock to come; second by second, minute by minute it dragged on, until at length it was nearly time for us to start. We paid little attention to the weather now. Our thoughts were centered on the pleasures we were to enjoy that afternoon.

Two o'clock at length came, and we were on the point of starting, when a cloud again obscured the sun, and the thunder began to roll in the distance, and as we looked, dismayed and disappointed, down came the rain in torrents from the skies.

So we deferred our picnic.

EXERCISE 44.

Write a composition on one or more of the following subjects, taking care not to use more words than are necessary:

1. Anthracite Coal.
2. How Bills become Laws at Washington.
3. Impeachment of Andrew Johnson.
4. The Cuban Revolt.
5. The Cultivation of Coffee.
6. The Circumstances of the Writing and Publication of "Silas Marner."

EXERCISE 45.

Write a short composition showing that the following statement is true:

"The theme of 'Silas Marner' is the recovery, through a child's love, of sympathy and contact with social life."

PART III

SENTENCES

CHAPTER I

THE FORM OF SENTENCES

75. Short and Long Sentences.—No rule can be given for the length of sentences. Sometimes a long sentence and sometimes a short one will best convey the meaning. Examine the following passages:

I.

The theatres were closed. The players were flogged. The press was put under the guardianship of austere licensers. The muses were banished from their own favorite haunts, Cambridge and Oxford. Cowley, Cranshaw, and Cleveland were ejected from their fellowships.—Macaulay.

II.

There is no situation which tries so severely the patience of the soldier as a life of idleness in camp, where his thoughts, instead of being bent on enterprise and action, are fastened on himself and the inevitable privations and dangers of his condition. This was particularly the case in the present instance, where, in addition to the evils of a scanty subsistence, the troops suffered from excessive heat, swarms of venomous insects, and other annoyances of a sultry climate.—Prescott.

Macaulay by the use of short sentences gives a sprightliness to his style. Events pass in rapid succession. No needless details, no unnecessary words are employed, but the bare facts stand out like rough sketches drawn by a master hand. He might have combined his sentences thus: "The theatres were closed, and the players flogged. The press was put under the guardianship of austere licensers, and the muses were banished from their own favorite haunts," but much of the force would have been lost. The sentences as they stand describe in the best manner the rapid changes in England after the Puritans came into power.

Prescott, on the other hand, employs sentences of ordinary length. They suit his theme best, because no rapidity of motion is needed. He is describing the effect of long inactivity and of a sultry climate on soldiers in camp. Short sentences such as are found in the extract from Macaulay would be out of place.

Sometimes short sentences can be combined with good effect; for example, the sentences in column I., below, give us in pieces what in reality belongs to one expression:

I.	II.
1. He might well be out of temper. His defeat had been complete and most humiliating.	1. He might well be out of temper, for his defeat had been complete and most humiliating.
2. Every writer had his own style of spelling. Very often there were two or three different forms of the same word in a single page.	2. Every writer had his own style of spelling, and very often there were two or three different forms of the same word in a single page.

We learn from the foregoing extracts that each kind of sentence has its peculiar advantage. The advantages of short sentences are that they are easily written and easily understood, whereas it requires much skill to write long sentences correctly. Moreover, short sentences give an air of sprightliness to a composition. But too many short sentences become wearisome. The advantages of long sentences are that, although requiring more skill to compose, they are statelier and more musical. They also afford greater scope for the expression of subordinate particulars. The writer will do best to employ both short and long sentences so as to avoid monotony, and to adapt his style always to the nature of his theme.

76. Loose and Periodic Sentences.—Consider the structure of the following sentences:

Loose.	Periodic.
1. The vices of the administration must be chiefly ascribed to the weakness of the king and to the levity and violence of the favorite.	1. To the weakness of the king and to the levity and violence of the favorite, the vices of the administration must be chiefly ascribed.
2. We have thrown each tract of land, as it was peopled, into districts, that the ruling power should never be wholly out of sight.	2. That the ruling power should never be wholly out of sight, we have thrown each tract of land, as it was peopled, into districts.

Observe that in the left-hand column we might close the first sentence after "king," and the second after "districts," and have, in each case, grammatical completeness. But in the column on the left

the arrangement is such that neither sentence can be brought to a grammatical close before the end is reached.

A sentence that may be brought to a grammatical close before the end is reached is called a LOOSE sentence. A sentence that cannot be brought to a grammatical close before the end is reached is called a PERIODIC sentence.

77. Advantages of Loose Sentences.—Loose sentences are the most natural, because they follow the order in which an English-speaking person commonly expresses his thoughts. They, therefore, give to composition an air of ease and freedom from restraint which periodic sentences cannot give.

78. Faulty Loose Sentences.—Loose sentences are the easier to write, but care must be taken to form them so that they will convey the meaning clearly. The danger is that clause will be loosely attached to clause until the sentence becomes unwieldy and obscure. The following sentence is faulty in this respect:

> Gathering up lately a portion of what I had written, for publication, I have given it as careful a revision as my leisure would allow, have indeed in many parts rewritten it, seeking to profit by the results of the latest criticisms, as far as I have been able to acquaint myself with them.—Trench.

This sentence may be improved by transposing the words "for publication" to their proper place, and by dividing it into two distinct sentences; thus:

Gathering up lately for publication a portion of what I had written, I have given it as careful a revision as my leisure would allow. I have indeed in many parts rewritten it, seeking to profit by the results of the latest criticisms, as far as I have been able to acquaint myself with them.

79. Looseness of Thought Causes Looseness of Expression.—A faulty loose sentence is usually caused by looseness of thought. Thus, in a memoir of Robespierre, we find this sentence: "This extraordinary man left no children except his brother, who was killed at the same time." It is beyond the province of rhetoric to remedy this sentence. A writer must clearly understand what he wishes to express before he can hope to express himself correctly.

80. Rules for the Construction of Loose Sentences.—In the construction of loose sentences the following rules should be observed:

1. The meaning should be held in suspense to such an extent that the reader will not feel that he has the entire thought until he has reached the end of the sentence.

2. There should be as few places as possible at which the sentence can be brought to a grammatical close.

3. The relation between the parts should be sufficiently close to justify each additional clause.

The following examples conform to these rules:

First came the execution of Raleigh, an act which, if done in a proper manner, might have been defensible, but which, under all the circumstances, must be considered as a dastardly murder.—Macaulay.

For nearly two hours I had heard fierce winds arising; and the whole atmosphere had, by this time, become one vast laboratory of hostile movements in all directions.—De Quincey.

Many were the brave warriors who laid down their lives on that fatal field, and ere nightfall the old cemetery contained more dead above the ground than beneath it.—Elson.

81. Advantages of Periodic Sentences.—The periodic is usually preferable to the loose sentence when the writer wishes to express his thought with force and precision. A short sentence is more easily put in periodic form than a long one, because there are fewer subsidiary parts to dispose of; but care must be taken lest, by the use of too many periodic sentences, the writer should seem to have given more attention to the manner of his expression than to the thought. The following sentences appear forced and unnatural when put in periodic form:

Loose.	Periodic.
1. Burke's mind, at once philosophical and poetical, found something to instruct and to delight, in every part of those huge bales of Indian information which repelled almost all other readers.	1. In every part of those huge bales of Indian information which repelled almost all other readers, Burke's mind, at once philosophical and poetical, found something to interest and to delight.
2. Milton's nature selected and drew to itself whatever was great and good from the Parliament and from the court, from the conventicle and from the cloister, from the gloomy and sepulchral circles of the Roundheads and from the Christmas revel of the hospitable Cavalier.	2. From the Parliament and from the court, from the conventicle and from the cloister, from the gloomy and sepulchral circles of the Roundheads and from the Christmas revel of the hospitable Cavalier, Milton's nature selected and drew to itself whatever was great and good.

82. Loose Sentences Made Periodic.—A loose sentence may usually be made periodic by:

1. The inversion of a part of the sentence; as:

Loose.	Periodic.
He does not remember the story, although he read the book.	Although he read the book, he does not remember the story.

2. The use of correlatives; as:

Loose.	Periodic.
He did not advocate expansion, nor did he justify the policy of the present government.	He neither advocated expansion nor justified the policy of the present government.

3. Substituting a subordinate for a coördinate conjunction; as:

Loose.	Periodic.
He rowed with all his might, but arrived at Radley an hour too late.	Though he rowed with all his might, he arrived at Radley an hour too late.

4. Using a participial construction and rearranging the sentence; as:

Loose.	Periodic.
He did not know what to do, since he was neither a soldier nor a civilian.	Being neither a soldier nor a civilian, he did not know what to do.

In converting loose sentences into periodic ones, or short sentences into longer ones, care must be taken to grade, distribute, and connect all the parts in such a way as to make each part perform its proper function in making clear the meaning. For example, in combining "Wheat was an abundant crop last year. It yielded twenty bushels to the acre," it would be improper to say, "Wheat, being an abundant crop last year, yielded twenty bushels to the acre." This would attach too much importance

to the verb "yielded," and thus make prominent the minor idea of the sentence. What we must make emphatic is, "Wheat was an abundant crop last year." The finite verb must therefore be placed in this part of the sentence. It would then read, "Wheat was an abundant crop last year, yielding twenty bushels to the acre."

83. Effect of Periodic Sentences.—Periodic sentences give dignity and force to style. There is a passage in "Hamlet" which might be thus paraphrased:

Revenge thy father's foul and most unnatural murder, if thou didst ever love him.

The sentence, in this form, is loose. Observe how much more effective it is when in a periodic form as expressed by Shakespeare:

Ghost. If thou didst ever thy dear father love—
Hamlet. O God!
Ghost. Revenge his foul and most unnatural murder.

Care must be taken, however, that the suspension caused by the use of the periodic sentence does not make too great a strain upon the reader's attention; for example:

In the beautiful village of Weimar, in the springtime of 1832, just as the dial was touching noon, there sat in his easy chair, with mind flitting hither and thither, the great poet Goethe. Surrounded by friends near and dear, who had failed to bar the door against the death angel, beneath the wings of the shadowy messenger that hovered obtrusively near, he was slowly breathing forth his life. While he still felt the warm clasp of the hand in his, while friendly voices sounded yet near, while the loved faces were just beginning to fade from his sight, mistaking the approach of death for eventide, he, lifting his almost palsied hand and beckoning toward the open window, cried, "More light."

84. Effect of Loose Sentences.—As the natural tendency is to write loose sentences, they render expression less studied and give an easier and more natural flow to language. The effect of loose sentences may be seen in the passage from Cooper on page 16, where the author has employed only the loose form. If we rewrite this passage, making the sentences periodic instead of loose, we shall render the style stiff and awkward, instead of graceful and easy.

85. Effect of Variety in Sentences.—In order to write well it is necessary to study variety in expression. A writer who varies his style and adapts it to the needs of his discourse will, if he has anything worth telling, generally hold the attention of his reader; but, however interesting the subject in itself may be, the reader soon grows weary of the monotony of an unvaried style. Observe the effect of alternating long with short, and loose with periodic sentences in the following passage:

The Mayflower sought our shores under no high-wrought spirit of commercial adventure, no love of gold, no mixture of purpose warlike or hostile to any human being. Like the dove from the ark, she had put forth only to find rest. Solemn supplications on the shore of the sea, in Holland, had invoked for her, at her departure, the blessings of Providence. The stars which guided her were the unobscured constellations of civil and religious liberty. Her deck was the altar of the living God. Fervent prayers on bended knees mingled, morning and evening, with the voices of ocean and the sighing of the wind in her shrouds. Every prosperous breeze, which, gently swelling her sails, helped the pilgrims onward in their course, awoke new anthems of praise; and when the elements were wrought into a fury, neither the tempest, tossing the fragile bark like a feather, nor the darkness and howling of the

midnight storm, ever disturbed, in man or woman, the firm and settled purpose of their souls, to undergo all, and to do all, that the meekest patience, the boldest resolution, and the highest trust in God would enable human beings to suffer or to perform.—Webster.

86. Balanced Sentences.—Examine the structure of the following sentences:

The character of Milton was peculiarly distinguished by loftiness of spirit; that of Dante by intensity of feeling.

It was true that no man had incurred equal guilt; but it was true also that no man had it in his power to make equal reparation.

Each of these sentences is made up of two members which are similar in structure. In the first the character of Milton is brought in contrast with that of Dante, and as objects that are unlike impress us most strongly by their dissimilarity when brought side by side, so this sentence gains strength by bringing the characters of the two poets together in such a way that we cannot fail to be struck with their unlikeness. The second sentence gains emphasis by a similar arrangement, but its members are parallel to, rather than in contrast with, each other.

A sentence that is composed of two clauses similar in form, and either parallel or contrasted in meaning, is called a BALANCED SENTENCE.

87. Advantages of Balanced Sentences.—The balanced sentence is appropriate only where two objects or two views are to be contrasted. If properly used, it brings out the meaning with great force; but if used to excess, it renders discourse

monotonous and wearisome. Macaulay, in contrasting the Puritan with the comic poet, employs balanced sentences with good effect:

The Puritan had affected formality; the comic poet laughed at decorum. The Puritan had frowned at innocent diversions; the comic poet took under his patronage the most flagitious excesses. The Puritan had canted; the comic poet blasphemed. The Puritan had made an affair of gallantry felony without benefit of clergy; the comic poet represented it as an honorable distinction.

88. Summary.—The *loose* sentence, if properly formed, will be found most serviceable in ordinary discourse, as in telling a story or in describing something. It is the kind of sentence most commonly used not only in conversation and informal writing, but also in the works of standard authors.

The *periodic* sentence, as it is usually clear and concise, will be found appropriate when arguing a point, or when attempting to convince or influence a person. If a writer wishes to hold the reader in suspense, he will find the periodic sentence much more effective than any other form of expression. But the periodic sentence is formal and should not be used too frequently, lest it give an artificial air to discourse.

The *balanced* sentence, since it is used only for the purpose of contrast or comparison, is so rarely possible that it is not liable to be used to excess. The one rule is, Study variety of expression in the works of standard authors, and employ it in your own writing, until from force of habit you express yourself clearly, without seeming to give too much attention to the forming of your sentences.

EXERCISE 46.

Choose from your own reading five sentences which seem to you particularly well made, and tell whether they are loose, periodic, or balanced.

EXERCISE 47.

Break up the following paragraph into sentences of ordinary length, supplying where necessary new subjects, new predicates, and new connectives. Make as many periodic sentences as you think advisable:

SIR WALTER RALEIGH.—Born at Haye's Farm in Devonshire; educated at Oriel College, Oxford; entered upon his brilliant and adventurous career as a volunteer in the cause of the French Protestants at the age of seventeen; fought for more than five years in the continental wars; joined England's maritime expeditions; became a dauntless sailor, braving alike the blistering calms of the tropics, and the icy breath of the frigid seas; sailed to the New World, and planted colonies in its wilds; rose to be a favorite with the Queen, and was knighted; was her chief adviser in thwarting the Spanish invasion of the Armada; was made commander of her guard, riding abroad with her in a dress gorgeous with jewels, from the huge diamond which buttoned his feather, to the shoes powdered with pearls; incurred the Queen's displeasure by contracting a marriage with one of her maids of honor, and was thrown into prison; counterfeited the most poignant grief at his royal mistress's displeasure, and was released; went in search of the El Dorado which he believed to be in South America, but returned to England disappointed and disheartened; was received into royal favor again; discountenanced by James I., who succeeded to the throne at the death of Elizabeth; charged with being implicated in a plot to seize the king and place Lady Arabella Stuart on the throne; brought to trial at Winchester Castle, where he confronted his enemies with unshaken firmness from eight in the morning until nearly midnight; convicted, condemned to death, but reprieved and committed to the Tower, where he remained in confinement for nearly thirteen years; tempted the king by a vision

of a gold mine and a new empire in India; sailed to South America, where he destroyed the Spanish town of St. Thomas; sought to escape, but was forced by his men to return to England, a baffled dreamer, a ruined and disappointed adventurer; was beheaded by the king, who pretended to appease the wrath of the Spanish court, but who really carried out the old sentence which had long hung suspended over the head of the unfortunate Raleigh like the sword of Damocles.

EXERCISE 48.

Group the short statements given in each division below into longer sentences, supplying any necessary words. Use your own judgment in deciding whether a loose, a periodic, or a balanced sentence will best express the thought:

1. Beware of avarice. Avarice is incompatible with reason. Avarice has ruined the souls of many.

2. A stone was placed at the head of the grave. This stone had a simple inscription on it. This inscription was written by an intimate friend.

3. Calvin was educated for the Church. Calvin was born at Noyon. Noyon is in Picardy. Calvin was born in 1509. Calvin was the son of a cooper.

4. Direction of speech is more than eloquence. To speak in good words or in good order is much. To speak agreeably to him with whom we deal is more.

5. There are few delights in any life so high and so rare as the subtle and strong delight of sovereign art and poetry. There are none more pure and sublime.

6. Xerxes resolved to invade Greece. He raised an army. The army consisted of two millions of men. This was the greatest force ever brought into the field.

7. An Indian was attracted by the aroma of coffee and broth. This aroma arose from the bivouac. He moved down the path. He met a bombastic bravo. The bravo was troubled with bronchitis.

8. Frederic resolved on this course. He acted with ability and vigor. It was impossible wholly to conceal his preparations. Throughout the Prussian territories regiments, guns, and baggage were in motion.

9. To have read the greatest work of any great poet is a possession added to the best things of life. To have beheld or heard the words of any great painter or musician is a possession added to the best things of life.

10. Before the council Fawkes displayed the same intrepid firmness. This firmness was mixed even with scorn and disdain. Fawkes refused to discover his accomplices. Fawkes showed no concern but for the failure of the enterprise.

11. *Oblige*, for instance, in a complimentary sense, is a word recently introduced from France. This is a meaning unknown to Shakespeare. As a word of ceremonial phraseology it was first pronounced *obleege*. It is now almost uniformly articulated with the English sound of *i* long.

EXERCISE 49.

Make the following loose sentences periodic:

1. I shall not vote for this measure unless it is clearly constitutional.

2. His actions were frequently criticized, but his character was above criticism.

3. He clothed his wit and his sense in forcible and natural expressions when he talked.

4. Refined taste forms a good critic; but genius is necessary to form the poet or the orator.[1]

5. He had taught himself to be idle arrogantly, but he had never planned how to earn his own living.

6. He would now have a moderate competence, after all his losses, if he had practised a strict economy.

7. The Romans consider religion a part of virtue; the Jews, on the contrary, consider virtue a part of religion.

8. Mythology has it that Achilles when a child was dipped in the river Styx in order to render him invulnerable.

[1] Is this sentence improved by changing it to the periodic form?

9. Burns, again, is distinguished by the clearness of his conceptions, and by their impetuous force, in equal measure.

10. The horses were confided to Grey, in spite of the remonstrances of some who remembered the mishap of Bridgeport.[1]

11. It is sometimes necessary to reconstruct the sentence entirely, in attempting to give periodic form to a loose sentence of this kind.

12. The United States has experienced the destructive pangs of the double standard, and the whole world has in truth experienced them.

13. Still he pressed forward, waving his sword and cheering his soldiers to the attack, but a third shot lodged deep within his breast.

14. The lottery is the most pernicious and widespread form of gambling, because it uses for its instrument the Post-Office Department; that is, the Government.

15. This happy region was peopled with innumerable swarms of spirits, who applied themselves to exercises and diversions according as their fancies led them.

16. I wish not to conceal or excuse the depravity of the mind that can trade in corruption, and can deliberately pollute itself with ideal wickedness for the sake of spreading the contagion in society.

17. The diction and versification of English poetry were most correct, in the sense in which the word is commonly used, during the thirty years which preceded the appearance of Johnson's "Lives."

18. If, whilst they profess to please only, they advise and give instruction secretly, they may be esteemed the best and most honorable among authors, with justice, perhaps, now, as well as formerly.

EXERCISE 50.

1. *Compose, on any subject, five sentences in which the structure is loose, yet not faulty, and five in which it is periodic.*

[1] Is this sentence improved by changing it to the periodic form?

2. *Compose balanced sentences on each of the following pairs of subjects:*

1. Baseball, Football.
2. Rural Life, City Life.
3. Mathematics, History.
4. Napoleon, Washington.
5. The Soldier, the Statesman.

EXERCISE 51.

Compose, on any subject, a composition of about twenty sentences, paying special attention to form. State at the end of the composition the structure of each sentence.

CHAPTER II

CORRECTNESS

89. Incorrect English.—Incorrect English may be due to errors in grammar, commonly called SOLECISMS, as well as to violations of rhetorical usage. Some common errors are given below. As rhetoric deals with effective expression, it requires that sentences should be grammatically correct. Expressions such as "He don't," "You was," "Them apples are good," and similar violations of the rules of grammar, hinder effective expression, and hence come within the province of rhetoric.

90. Incomplete Sentences. — Every sentence should express a complete thought. "Milton, a student and a recluse even in youth; and in manhood, grave, dignified, independent, austere, proud, possessing a grandeur and a haughtiness that defy the critic's analysis," is not a complete sentence and should not be used as one. It lacks a predicate for the noun "Milton."

91. Articles.—Articles should not be omitted when the sense requires their use.

Referring to One Object.	Referring to Two Objects.
1. A black and white cow.	1. A black and a white cow.
2. The poet and statesman.	2. The poet and the statesman.

The article should be repeated when the second

of two connected nouns or adjectives refers to a different object.

Articles should be omitted when they are not necessary to the sense.

He is the kind of *a* man I admire.
What sort of *a* people inhabited the place?
The women and *the* children were removed to a place of safety.

Here *kind* refers not to one man but to a distinct class of men; and *sort* refers not to one measure but to a distinct class of measures. *A* is therefore incorrectly used after "kind" and "sort" in the sentences given above. When two nouns are closely related in meaning or from frequent association are considered to form one class, as in the third example, the article is omitted.

When there are more than two connected adjectives referring to the same object, the article may be repeated for emphasis.

Of these pamphlets *the* longest, *the* bitterest, and *the* ablest was commonly ascribed to Ferguson.—Macaulay.

A sadder and *a* wiser man
He rose the morrow morn.—Coleridge

EXERCISE 52.

Insert articles where necessary in the blank spaces below; leave the space blank where no article is needed:

1. Wanted, a nurse and —— housemaid.
2. The house and —— barn were both burned.
3. The French and —— English writers do not agree.
4. Sing the fourth, —— fifth, and —— seventh stanzas.
5. The elder and —— younger son were seldom at home.

6. The grace and —— beauty of his diction is unquestioned.

7. He consulted both the German and —— English dictionaries.

8. She never considered the quality, but —— merit of her visitors.

9. They were subject to prosecution by the civil and —— criminal court.

10. It occurred before the use of the loadstone or —— invention of the compass.

11. The creed of Zoroaster supposes the coexistence of a benevolent and —— malevolent principle.

12. Dare any one breathe a word against the sweetest, —— tenderest, the most angelical, of young women?

92. Nouns: Formation of the Plural.—Care should be taken to form correctly the plural of compound words and foreign nouns. The plural of most compound nouns is formed by pluralizing the part which is described by the rest of the phrase; as, "lookers-on," "men-of-war," "mothers-in-law," "man-clerks," "woman-clerks." The following nouns, which are often mistaken for compounds, add "s" to the end of the word: "Mussulman," "Ottoman," "talisman."

Some foreign nouns retain their foreign plurals; others that are much used in English follow the rule of English nouns in forming their plural. Many foreign nouns have two plurals—one foreign, the other English. In such cases the English plural is preferable. Some foreign nouns which have double plurals are given below:

bandit	bandits banditti	formula	formulas formulæ
beau	beaus beaux	memorandum	memorandums memoranda
cherub	cherubs cherubim	seraph	seraphs seraphim

93. Nouns: Formation and Use of the Possessive.—In modern prose the possessive is chiefly confined to nouns denoting persons or animals. "The man's hand," "the horse's ear," are preferable to "the hand of the man," "the ear of the horse." With inanimate objects and plants the preposition "of" is used instead of the possessive; as, "the top of the hill," "the branches of the tree," "the chimney of the house."

As a rule, the possessive should be used only to denote actual possession. Thus it is good usage to say "the horse's head," but not "the horse's harness."

Sometimes, when the use of the possessive would give us an awkward combination of sounds, we may use the prepositional phrase to denote possession; as, "the salary of the President of the United States."

We should observe that the possessive does not necessarily convey the same meaning as the prepositional phrase; thus, "John's story" is a story told by John, but "the story of John" is a story told about John; "the President's reception" means the reception held by the President, but "the reception of the President" means the reception held for the President.

In the following sentences the words in parentheses are correct: "I remember *John* (John's) going"; "Excuse *me* (my) asking you." "Going" and "asking you" here perform the functions of nouns and should be limited by the possessive of the noun "John" and the pronoun "my."

EXERCISE 53.

Form the plural of the following nouns:

1. German. 2. Breakdown. 3. Chief-of-police. 4. Man-servant. 5. Forget-me-not. 6. Major-general. 7. Knight-templar. 8. Talisman. 9. Brahman. 10. Goose-quill. 11. Courtyard. 12. Stepson. 13. Bill-of-fare. 14. Aide-de-camp. 15. Formula.

EXERCISE 54.

Turn into possessives the nouns used with "of" in the following phrases, and comment on the change in meaning:

1. The care of his mother.
2. The books of the author.
3. The robbery of Mr. Smith.
4. The picture of my brother.
5. The disregard of my friend.
6. The murder of my neighbor.
7. The loss of the Czar of Russia.
8. The good opinion of my father.

EXERCISE 55.

Are the italicized forms correct?

1. I doubt *John's* arriving in time.
2. What is the use of *me* speaking?
3. I rely on my *brother's* being on time.
4. There is no doubt of *him* going now.
5. What do you think of *me* studying French?
6. Do you remember my *brother's* speaking to you about it?

94. Pronouns.—Mistakes in the use of pronouns may arise from the following causes:

1. The use of the nominative form for the ob-

jective, or the objective form for the nominative; as, "If it had been *me* (I) *who* (whom) he abused so."

2. The use of the wrong relative; as, "Those whom he saw every day were the only people for *which* (whom) he formed an attachment."

Which as a relative is used of animals or things; *who* is used chiefly of persons, but sometimes of animals. *That* is used of either persons or things. In many cases euphony must help us to decide whether *which* or *that* is to be preferred; for example, "They have cut down the beeches *that* grew by the river." "The sandwich *that* I bought."

3. The use of the singular for the plural, or the plural for the singular; as, "It was the eve of the departure of one of the boys to make *their* (his) mark in the world."

4. The use of the compound personal pronouns when the sense does not require them. Compound personal pronouns; i. e., pronouns ending in *-self*, have two uses: 1. For emphasis; as, "I will go *myself*." 2. As reflexives; as, "I hurt *myself*." The following sentences are wrong:

Bedford was forced to be still at times, for Bradley was nine inches taller than *himself* (he).

And then—it was part of his honest geniality of character to admire those who "get on" in the world. *Himself* (He) had been, almost from boyhood, in contact with great affairs.

5. The omission of necessary pronouns; as, "In answer to your question, ∧ would say ∧ am sorry I was not at home; ∧ hope to see you next week."

Pronouns should not be omitted when the sense requires their use.

6. The use of unnecessary pronouns; as, "The lesson on pronouns, *it* was very difficult."

7. The use of pronouns which do not agree in gender and number with their antecedents, when the construction requires such agreement; as, "It is understood that the congregation has taken action, but *their* (its) decision will not be made public till to-morrow." Here "congregation" which, as is shown by the singular verb "has taken," is to be regarded as singular, should not be referred to by a plural pronoun.

Literary usage regards the expressions "anybody," "everybody," "each," "either," "neither," and "nobody" as grammatically singular. Such expressions should be referred to by singular pronouns; as, "If anybody calls, ask *him* to wait."

When gender is not a matter of importance, the masculine pronoun is to be used without regard to the gender of the antecedent; as, "When perspective was first discovered everybody amused *himself* with it."

EXERCISE 56.

Which of the italicized forms is correct? Give the reason for your choice:

I, Me.

1. Let you and *me* (*I*) go. 2. Turning the corner, my brother and *me* (*I*) came upon the shop we were looking for. 3. That makes no difference between such old friends as you and *I* (*me*). 4. John says you are taller than *me* (*I*). 5. Was it *he* (*him*) you meant? 6. Who wrote this? *I* (*Me*). 7. When all had gone but *I* (*me*). 8. She imagined it to be *I* (*me*). 9. Is it *I* (*me*) you wish to speak to? 10. He spoke to everybody in the room but *I* (*me*). 11. He sent word for you and *me* (*I*) to come. 12. Who would have supposed it to be *him* (*he*)?

We, Us.

1. They will let neither our friends nor *we* (*us*) go. 2. *Us* (*We*) boys will learn to swim. 3. Are they older than *us* (*we*)? 4. He left word for *we* (*us*) to come. 5. They knew it to be *us* (*we*) from our hats. 6. He knew it was *us* (*we*) who did it. 7. He knows it as well as *we* (*us*). 8. It may have been *us* (*we*) whom he meant. 9. They can play better than *we* (*us*). 10. People like *we* (*us*) ought not to go to such places.

He, Him, She, Her.

1. I imagined it to be *him* (*he*). 2. He said that *he* (*him*) and *her* (*she*) might go. 3. Was it you or *him* (*he*) who rang the bell? 4. Is he taller than *her* (*she*)? 5. It may have been *he* (*him*) to whom you referred. 6. He said that he would go if he were *her* (*she*). 7. The child is more confiding than *he* (*him*). 8. *Her* (*She*) and her sister will come to-morrow. 9. They found fault with his brother and *he* (*him*).

They, Them.

1. Yes, it was *them* (*they*). 2. *They* (*Them*) and their friends went early. 3. I knew it to be *them* (*they*). 4. Boys like *them* (*they*) should know better. 5. Let *they* (*them*) who wield the sceptre wear the crown. 6. None but *they* (*them*) who strive deserve to succeed.

Who, Whom.

1. *Who* (*Whom*) did you mean? 2. *Who* (*Whom*) do you think will be chosen? 3. *Whom* (*Who*) do men think me to be? 4. *Who* (*Whom*) do you think they will elect? 5. He is the man *who* (*whom*) they expected to arrive. 6. He is the man *who* (*whom*) they thought would arrive. 7. We did not know *who* (*whom*) they referred to. 8. Æneas was our king, than *who* (*whom*) no man was nobler. 9. *Who* (*Whom*) did you suppose it was? 10. He is a man *who* (*whom*) I know to be honest. 11. He is a man *whom* (*who*) I know is honest. 12. He gave it to us *who* (*whom*) he knew.

Pronouns in -self.

Are the italicized forms correct? Give reasons for your answers:

1. They can do it *themselves*. 2. We wrapped *ourselves* in blankets. 3. The newspaper *itself* is wrong. 4. All this time Tweedledee was trying his best to fold up the umbrella with *himself* in it. 5. I *myself* will go. 6. She wrote the letter *herself*.

EXERCISE 57.

Insert "that" or "which" in the following sentences:

1. A birch —— grew on the bank.
2. It was the arch —— caught fire.
3. It was the time —— he referred to.
4. The books —— that man borrowed are lost.
5. The dog —— barked all night had been shot.
6. The witches —— Macbeth met read his future.

EXERCISE 58.

In the following sentences correct the italicized pronouns:

1. Everybody had been dull, but had been kind in *their* way.

2. The Parliament was assembled and the King made *them* a plausible speech.

3. Not a servant was ever allowed to do anything for me but what it was *their* duty to do.

4. My good lord often talked of visiting that land in Virginia which King Charles gave us—gave *his* ancestor.

5. Each of the sexes should keep within its proper bounds, and content *themselves* to exalt within *their* respective districts.

6. The war then exciting attention to the American colonies as one of the chief points in dispute, *they* came out in two volumes octavo.

95. Verbs.—Errors in the use of verbs frequently arise from the following causes:

1. The use of a transitive for an intransitive verb, or an intransitive for a transitive verb; as, "I found it *laying* (lying) on the floor." "She *sat* (set) the doll on the chair."

2. An error in the form; as, "I *done* (did) it." "I *seen* (saw) him."

3. The use of a singular verb with a plural subject, or of a plural verb with a singular subject; as, "The general, with all his men, *were* (was) massacred." (Here the subject is *general*, and the verb should be singular.) "It *don't* (doesn't) make any difference." (*Don't* is a contraction for "do not," and is plural.)

The pronoun *you* takes a plural verb even when the meaning is singular.

A collective noun takes a singular verb when the collection is viewed as a whole; a plural verb when the members of the collection are taken individually; as, "The jury *was* discharged"; "The jury *were* eating dinner."

When two nouns in the singular mean the same thing or are taken together as one thing, the verb should be singular; as, "Bread and butter *is* his chief diet." But when the nouns mean different things or represent different ideas, the verb must be plural; as, "Pen and paper *were* furnished free."

4. A disagreement in person; as, "It is I who *are* (am) objecting."

In relative clauses the verb should have the same person as the antecedent of the relative.

5. A wrong tense in the principal verb; as, "The doctor affirmed that fever always *produced* (produces) thirst."

Universal truths should be expressed by the present tense.

6. A wrong tense in the dependent clause; as, "I wanted *to have asked* (to ask) you." *To have asked*

expresses time completed relatively to the time indicated by the verb *wanted*, which is absurd.

The tense in the dependent clause of a complex sentence should be present, past, or future with reference to the tense of the verb in the independent clause.

7. The use of the indicative mode for the subjunctive. The subjunctive is correctly used in the following sentences:

Oh, that I *were* young! (A wish.)
He strives that he *may conquer*. (A purpose.)
He feared lest he *might miss* the way. (A possibility.)
If I *were* you, I *would* not go. ("Were," an impossible condition; "would," its conclusion.)

The subjunctive mode expresses existence, condition, or action, not as a fact, but as something merely thought of. It is now less used than formerly, but it must not be disregarded by those who would become masters of exact expression.

8. The omission of a necessary verb; as, "I do not think we want a genius more than the rest of our neighbors (do)."

EXERCISE 59.

Construct sentences in which the following verb forms are correctly used:

1. Lie. 2. Lay. 3. Lying. 4. Laying. 5. Lain. 6. Laid. 7. Rise. 8. Rose. 9. Risen. 10. Raise. 11. Raised. 12. Sit. 13. Sat. 14. Set.

EXERCISE 60.

Give the principal parts of the following verbs:

1. Begin. 2. Blow. 3. Break. 4. Burst. 5. Come. 6. Dive. 7. Do. 8. Drive. 9. Eat. 10. Fly. 11. Freeze. 12. Forget.

13. Get. 14. Go. 15. Lay (to cause to lie). 16. Lie (to recline). 17. Prove. 18. Ride. 19. Rise. 20. Raise (to cause to rise). 21. Run. 22. See. 23. Set (to put; of the sun, moon, etc., to sink). 24. Sit. 25. Shake. 26. Show. 27. Speak. 28. Take. 29. Throw. 30. Wake.[1]

EXERCISE 61.

Insert the proper form of the verb "to be" in each of the blank spaces:

1. Books —— a common noun.
2. Ten minutes —— a short time.
3. Wages —— very low in this town.
4. Every one of these books —— mine.
5. Honor and fame —— all he cares for.
6. I who —— here speak in your defence.
7. "Gulliver's Travels" —— an interesting book.
8. The general, with his whole force, —— in great danger.
9. One of the most striking features of the river —— its rocks.
10. America, as well as England, —— interested in the enterprise.
11. A harmless substitute for the sacred music which his instrument or skill —— unable to achieve.

EXERCISE 62.

Which of the italicized forms in each of the following sentences is correct?

1. He *dare* (*dares*) not do the deed.
2. Already a day or two *have* (*has*) passed.
3. The greater part of the congregation *has* (*have*) gone.
4. This is one of the books that *gives* (*give*) me pleasure.
5. Vergil, as well as Homer, *have* (*has*) celebrated his exploits.
6. Swift was one of the most unhappy men that *has* (*have*) ever lived.

[1] See Buehler's *Modern English Grammar*, § 200.

7. He made one of the best speeches that *have* (*has*) ever been made in Congress.

8. The sewing machine is one of the most useful inventions that *have* (*has*) ever been made.

EXERCISE 63.

Which of the italicized forms in each of the following sentences is correct?

1. He hoped *to go* (*to have gone*).
2. I intended *to go* (*to have gone*).
3. What did you say his name *was* (*is*)?
4. I intended *to call* (*to have called*) earlier.
5. He said that two and two *made* (*makes*) four.
6. I expected *to have seen* (*to see*) you yesterday.
7. He had thought *to have enjoyed* (*to enjoy*) health.
8. He said education *improved* (*improves*) the morals.
9. It would have been better *to wait* (*to have waited*).
10. Homer is supposed *to have lived* (*to live*) about 800 B. C.
11. The furniture was *to be sold* (*to have been sold*) at auction.
12. It *was* (*is*) Goldsmith who wrote "The Vicar of Wakefield."
13. He asked how far it *is* (*was*) from Philadelphia to New York.
14. He did not know that water *was* (*is*) composed of two gases.
15. I intended *to have insisted* (*to insist*) on this sympathy at greater length.
16. I had hoped never *to have seen* (*to see*) the statues again when I missed them on the bridge.

EXERCISE 64.

Which of the italicized forms in each of the following sentences is preferable? Give the reason for your choice:

1. If she *go* (*goes*), I will go.
2. If it *rain* (*rains*), we cannot go.
3. I wish I *was* (*were*) going home.

4. If it *rains* (*rain*), we will not go.
5. I wish that my friend *was* (*were*) here.
6. He said if he *were* (*was*) I, he would go.
7. If there *was* (*were*) smoke, there was fire.
8. If this *be* (*is*) treason, make the most of it.
9. Whether he *come* (*comes*) or not, we will go.
10. If he *were* (*was*) studious, he would succeed.
11. If he *were* (*was*) here, we would speak to him.
12. If he *speak* (*speaks*) again, he will be punished.
13. If he *follows* (*follow*) my advice, he will be rich.
14. I would tell him though he *were* (*was*) twice as large as I.

EXERCISE 65.

In the following sentences the caret marks the omission of a verb necessary to the sense. Study the sentences and supply the verbs :

1. His diet was abstemious, his prayers ∧ long and fervent.

2. Discoursing on politics is looked upon as ∧ dull as talking on weather.

3. He lamented the fatal mistake they had been ∧ so long in using silkworms.

4. The story ends as many ∧. "They were married and lived happily ever after."

5. I am anxious for the time when he will talk as much nonsense to me as I have ∧ to him.

6. In this he closely resembled the greatest of advocates in modern times, and ∧ second to none of the ancients.

7. He then addressed to his troops a few words of encouragement, as ∧ customary with him on the eve of an engagement.

96. Adjectives and Adverbs.—Errors in the use of adjectives and adverbs arise from:

1. Using one part of speech where the sense re-

quires another,[1] as, "He was *near* (nearly) drowned." "The rose smells *sweetly* (sweet)." "He says he feels *good* (well)." "He is *most* (almost) done."

2. Using the superlative degree for the comparative, or the comparative for the superlative; as, "The mother seemed the *youngest* (younger) of the two." "He is *younger than any* (the youngest) member of his class."

The comparative degree implies a comparison of two things or sets of things; the superlative, of more than two.

3. By comparing a thing with itself; as, "I prefer 'Paradise Lost' to any poem." (We should say *to any other poem*, since "Paradise Lost" is itself a poem.)

EXERCISE 66.

Which of the italicized words in each of the following sentences is correct?

1. He behaved *bad* (*badly*).
2. We are *near* (*nearly*) done.
3. The snow falls *soft* (*softly*).
4. They fought *brave* (*bravely*).
5. He has written *plain* (*plainly*).
6. It rains *most* (*almost*) every day.
7. We feel this matter *deep* (*deeply*).
8. He plays the piano *well* (*good*).
9. He did not look *good* (*well*) to-day.
10. She was dressed *warm* (*warmly*).
11. She looks *some* (*somewhat*) like her mother.
12. A person should dress *suitable* (*suitably*) to the occasion.

[1] See Buehler's *Modern English Grammar*, § 232.

EXERCISE 67.

Criticize the following sentences:

1. He is richer than any man in the world.
2. The rose is more beautiful than any flower.
3. He is better versed in history than any man living.
4. I know none so happy in his metaphors as Addison.
5. Errors in education should be less indulged in than any.
6. This noble nation hath of all others admitted fewer corruptions.
7. He thinks that the rose smells more sweetly than any flower that blooms.

97. Misplacing Adverbs.—*Only* is a troublesome word to place so that it will bring out the correct meaning, as may be shown by the history of the inscription on our postal cards:

The direction at first was, "Write the address only on this side." If only is read in connection with *address*, as intended, the meaning is clear; but if read in connection with *on this side*, it becomes ridiculous, for nobody would write the address on both sides.

Then the direction was, "Write the address on this side—the message on the other." But this seemed unnecessary, for any one accustomed to writing letters would put the address on the same side with the stamp.

The direction was then changed to, "Nothing but the address can be placed on this side." Of this it has been well remarked that the average schoolboy knows better. He "can" place a good deal more than the address on that side.

Finally the direction reads, "This side is for the

address only." The troublesome word *only* at length found its proper place.

Adverbs should be so placed that it is clear what word or words they modify.

EXERCISE 68.

Remove the word "only" to the blank in each sentence and tell what change is made in the meaning:

1. Only text-books are sold here ——.
2. He —— advised us to drink only milk.
3. These books are only sold in sets ——.
4. I have only read —— three books of "Paradise Lost."

EXERCISE 69.

Which of the italicized forms is correct?

1. It arrived *safe* (*safely*).
2. Your suit fits *good* (*well*).
3. I live *free* (*freely*) from care.
4. Go as *quiet* (*quietly*) as you can.
5. He informed us *wrong* (*wrongly*).
6. Of two evils choose the *less* (*least*).
7. Come as *quick* (*quickly*) as you can.
8. He is *ill* (*illy*) prepared for the task.
9. The field ploughs *smooth* (*smoothly*).
10. He felt *bad* (*badly*) because of his loss.
11. He reads *plainer* (*more plainly*) than I.
12. He wrote the letter *previous* (*previously*) to going.
13. Speak *slow* (*slowly*) and enunciate *distinct* (*distinctly*).

98. Prepositions.—Errors in the use of prepositions arise from the following causes:

1. From failing to choose the preposition which

expresses the meaning intended. Examine the following sentences:

There is need *for* (of) reform.
The wagon collided *against* (with) the car.
They dissented *to* (from) the plan.
He was named *for* (after) George.
He is zealous *of* (for) good works.

Some words require special prepositions. A partial list is here given:

abhorrence of
abhorrent to
absolve from
accord with
acquit of
adapted to, for
agree with (a person)
agree to (a proposal)
agree upon (conditions)
bestow upon
change for (a thing)
change with (a person)
comply with
confide in (= to trust in)
confide to (to intrust to)
conform to
in conformity with
convenient for, to
conversant with
dependent on
derogatory to
die of (a disease)
differ from (a person or thing)
dissent from
disappointed of (what we cannot get)
disappointed in (what we have)
glad at, of
involve in
live at (a village)
live in (a city, country)
martyr for, to
name after, from
need of
part from, with
profit by
receive of, from
reconcile to, with
risk of (a thing)
sick with (a disease)
taste of (food)
taste for (art)
thirst for, after
thirsty with (poetic use)
trust in, to
vexed with, at
zealous for, in

2. From omitting necessary prepositions. In the following sentences the prepositions in parentheses are required by usage:

He is not (at) home to-day.
It is worthy (of) your notice.
Persons are prohibited from riding or (from) driving cattle on the foot-path.

Before "home," in the sense of at home, the preposition "at" should never be omitted.

3. From the use of unnecessary prepositions. The italicized prepositions below are not needed:

He examined *into* the subject.
At about what time will the train start?

The use of two or more prepositions with the same object should be avoided; as, "It is a principle we give heed *to* but cannot abide *by*."

EXERCISE 70.

Insert the proper preposition in each blank:

1. He is ill —— fever.
2. He is sick —— politics.
3. He lives —— New York.
4. The bird flew —— the tree.
5. I beg leave to differ —— you.
6. I dissent —— that proposition.
7. My nephew was called —— me.
8. They accused him —— larceny.
9. He compared wisdom —— gold.
10. He is adapted —— an outdoor life.
11. I shall be glad —— your company.
12. We shall profit —— his experience.
13. His sisters are dependent —— him.
14. The eye adapts itself —— darkness.
15. The medicine agrees —— the patient.
16. The house was adapted —— occupation.
17. He concurred —— me —— my decision.

18. Edward VII. was educated —— Oxford.

19. Persons differ in opinion —— one another.

20. He was glad —— the report of your success.

21. They absolved us —— all further obligations.

22. The opposing party agreed —— the proposition.

23. He had a controversy —— me —— the scheme.

24. When he had agreed —— the laborers for a penny a day.

25. The severity of the punishment accords —— the gravity of the offence.

26. There is no book that can compare —— the Bible for the variety and importance of the information it gives.

EXERCISE 71.

In the following sentences remove or insert prepositions as required:

1. He fell off of the porch.

2. It is unworthy your notice.

3. What use is this broken pen?

4. Get on to the bicycle this way.

5. We entreat of thee to hear us.

6. It is a mystery we firmly adhere.

7. This side the river the ground is level.

8. His servants ye are to whom ye obey.

9. There is much of reason in what you say.

10. Let us consider the works of nature and art.

11. He sympathized not with their cause but their fate.

12. Was he home when you called? No, but they were expecting him home.

13. It was caused by the bursting of the Mississippi scheme and South Sea bubble.

14. The Sabbath was regarded as a day for rest from worldly occupations and holy joy.

15. Wise women choose not husbands for the eye, merit, or birth, but wealth and sovereignty.

99. Prepositions and Conjunctions.—Errors in the use of prepositions and conjunctions arise from using one part of speech for another; as, "He writes *like* (as) I write." "*Except* (Unless) you go with me, I shall not go."

The function of the preposition is to bring a noun or pronoun into a modifying relation with some other word in the sentence; the function of the conjunction is to connect words, phrases, or clauses. The following notes on some special uses of a few prepositions and conjunctions may prove helpful.

100. Like or As.—*Like* may be said to perform the function of a preposition; it is never used as a conjunction. Such expressions as "He reads *like* I read," "He does *like* I do," are therefore incorrect.

101. But.—This word may be used as a preposition or as a conjunction, as the case requires. As a conjunction it is nearly equivalent to *however*, *yet*, *on the other hand;* as, "He spoke briefly, but he spoke to the point." *Butan*, from which is derived our word "but," was a preposition in Anglo-Saxon, and it has been freely used as a preposition in English of all periods. The following sentences are therefore correct:

> Whence all but him had fled.—Mrs. Hemans.
>
> . . . They could not swim,
> So nobody arrived on shore but him.—Byron.

As a preposition, *but* has the meaning of "except," "barring."

102. Except, Without, Unless.—*Except* and *without* are used in modern prose as prepositions only; as, "All went *except* me," "He went *without* me." *Unless* is a conjunction. The following sentences show incorrect uses of *except* and *without*: "*Except* you go with me, I shall not go." "*Without* he does that, we shall not go." The conjunction *unless* is the proper word to use in each of these sentences because it is followed not by a noun or pronoun but by a clause.

103. Conjunctions.—Errors in the use of conjunctions may arise from the following causes:

1. From a careless use of connectives. Much of the slovenliness of school compositions would disappear if careful attention were given to the use of conjunctions. Here is an extract taken at random from a school exercise:

Although Macbeth *and* Lady Macbeth made a great display of grief, *and* the proof against the grooms was very strong, *yet* the suspicion fell strongly on Macbeth, *and* the king's sons fled, *and* having thus vacated the throne, Macbeth, *as* next heir, was crowned king, *and* thus the predictions of the witches were fulfilled.

In this passage the sentences are carelessly strung together by an unskilful use of conjunctions.

The following extract shows a skilful use of conjunctions:

Rip Van Winkle, however, was one of those happy mortals, of foolish, well-oiled dispositions, who take the world easy, eat white bread or brown, whichever can be got with least thought or trouble, and would rather starve on a penny than work for a pound. If left to himself, he would have whistled life away in perfect contentment; but his wife kept continually dinning in his ears about his idleness,

his carelessness, and the ruin he was bringing on his family. Morning, noon, and night her tongue was incessantly going, and everything he said or did was sure to produce a torrent of household eloquence.—Irving.

2. From the use of the wrong conjunction. *As* should not be used for *that;* as, "I do not know *as* it is so." Say rather, "I do not know *that* it is so." *As* should not be used for *so* in negative assertions; as, "This is not *as* good as the other." Say rather, "This is not *so* good as the other."

3. From the omission of conjunctions necessary either to the grammar or to the sense; as, "My writing is as plain, if not plainer than yours." This sentence will be improved by omitting *than* and connecting the related words "plain" and "yours" by *as*. Thus, "My writing is as plain as yours, if not plainer."

4. From the use of unnecessary conjunctions; as, "The principal and distinguishing excellence of Vergil, *and* which, in my opinion, he possesses above all others, is his artistic skill." The italicized *and* is superfluous.

And is generally to be avoided before a relative pronoun, for the reason that the relative itself is a connecting word.

5. From the misuse of correlative conjunctions. Correlative conjunctions go in pairs, e. g., "both—and," "either—or," "neither—nor," "whether—or," "not only—but also." These words should be so placed that they connect the parts of the sentence intended to be correlated. The following sentence is wrong: "I neither spoke French nor German."

Since the words to be correlated here are *French* and *German*, the sentence should read, "I spoke neither French nor German." Avoid the error of using *neither* with *or*, and of omitting *also* or *even* after *but* when these words are correlated with "not only"; as, "I *neither* love *or* hate him," "He could *not only* spell *but* read." These sentences should read, "I *neither* love *nor* hate him," "He could *not only* spell *but also* read." A similar error is the use of *nor* after *not* or *no;* as, "He could not read Latin *nor* Greek." This sentence should read, "He could not read Latin *or* Greek."

EXERCISE 72.

Insert the proper word (*like, as, so*) *in each blank:*

1. He walks —— me.
2. He does —— I do.
3. We can read —— John.
4. She looks —— her brother.
5. She sings —— (if) she had a cold.
6. I did not think it —— bad —— that.
7. There are few that could do —— much.
8. Times are not —— good now as they were.
9. I have been —— idle since, but never —— happy.
10. I like him —— well, but I do not like her —— well.

EXERCISE 73.

Insert the proper word (*except, without, unless*) *in each blank:*

1. All —— my sister went.
2. We cannot go —— you.
3. —— you go, I cannot go.
4. We cannot live —— friends.
5. All were there —— my brother.

6. Do not come —— I write to you.
7. I shall blame you —— you write.
8. He cannot go —— his father's consent.

EXERCISE 74.

Insert the proper conjunction in each blank:

1. I wonder —— he will come.
2. I cannot deny —— he is honest.
3. We shall walk, —— you shall ride.
4. There is no doubt —— he will recover.
5. We were there early, —— we had seats.
6. She watches him —— a cat would a mouse.
7. Scarcely had we gone out —— it began to rain.
8. He gave a short —— interesting account of the game.
9. He could measure lands —— presage times —— tides.
10. He understands the language, —— he does not speak it.
11. The gun was not loaded, —— it could not be discharged.
12. —— they were without provisions, they were compelled to surrender.
13. The chiefs lay beside their vessels, —— rosy morn had purpled o'er the sky.
14. *Mutual* means *reciprocal*, not *common;* —— two persons may be mutual friends, —— A cannot be a mutual friend to B and C.
15. At first, capitals alone were employed, —— they were run together without spaces —— points, —— in the illustration given above.

EXERCISE 75.

Remove or insert conjunctions as required:

1. He is considered as an excellent scholar.
2. He spoke in a low tone, but which we could distinctly hear.
3. He is a writer of great experience, and whose suggestions will be found helpful to you.
4. He was an intelligent man, very influential at that time, and in whom we had much confidence.
5. But although Macbeth was king and his wife queen, they still remembered the prediction of the witches.

EXERCISE 76.

Insert the proper correlative in each blank:

1. He would not come —— go.
2. He can neither read —— write.
3. I could neither buy —— borrow it.
4. He felt neither gratitude —— honor.
5. The work was neither neat —— clear.
6. He gave me not only advice —— help.
7. He does not care whether you —— I go.
8. I do not know whether I shall walk —— ride.
9. The work is both interesting —— instructive.
10. The work is not only pleasant —— interesting.
11. A petty constable will act neither cheerfully —— wisely.
12. Their language frequently amounts not only to bad sense, —— to nonsense.

104. Double Negatives.—Expressions at variance with our modern idiom and yet not grammatically incorrect are sometimes found in the works of standard authors. The italicized words below form what is called a DOUBLE NEGATIVE:

What is it? Greenbacks? No, *not* that *neither*.—Ruskin.

Double negatives, although much used in early English, are condemned by the best modern usage.

105. The Split Infinitive.—*The split infinitive*, as it is called, consists in the use of an adverb or adverbial phrase between *to* and the infinitive; as, "To *clearly* explain," "to *thoroughly* understand." Although this construction is sometimes used by reputable authors, it should be avoided by careful writers.

106. Dangling Participles.—A participle should not be used unless the noun or pronoun to which it is related is expressed. The following sentence is faulty: "Seeing the man, it was thought advisable to speak to him." We might change this sentence so that it would read, "Seeing the man, we thought it advisable to speak to him," or, "When we saw the man, we thought it advisable to speak to him." By the careless use of participles, a writer sometimes conveys a meaning quite different from what he purposes; as, "Being early killed, I sent a party in search of his mangled body."

The custom of loosely attaching a participial phrase to a sentence should be avoided. The following sentences in the left-hand column thus violate good usage:

I.	II.
1. The man is a musician, having come to America to gain a reputation.	1. The man is a musician who has come to America to gain a reputation.
2. In this village he built a large house, calling it first Worcester Place, and changing that name later to Worcester Villa.	2. In this village he built a large house which he at first called Worcester Place, and afterwards Worcester Villa.

EXERCISE 77.

1. *Read a biography of George Eliot, and write at least two paragraphs on her early life and education, bringing out the following points:*

George Eliot was proficient in Greek, Latin, French, German, Italian, Hebrew, and music. Her education was largely obtained without the aid of an instructor.

2. *Read what you can on the Puritans, and write a*

paragraph showing the truth or falsity of the following statement:

The Puritan hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators.—Macaulay.

3. *Reproduce in your own words the conversation given below, using only the direct form of discourse:*

Wordsworth boasted that he could write just like Shakespeare, if he had a mind to. Charles Lamb told him that the trouble was that he hadn't the mind.

4. *Describe some practical joke that has come under your observation or about which you have read.*

5. *Write a short notice to be posted on the bulletin board, saying that you have lost a pocket-knife, a fountain pen, or a book. Tell when and where you think you have lost it. Describe it sufficiently for the finder to identify it as yours. Tell where it may be returned to you.*

6. *Write a short item for a local newspaper, announcing a lecture to be given for the benefit of the school library.*

CHAPTER III

CLEARNESS[1]

107. Requirements of the Sentence.—The requirements of a sentence will be considered under four heads: 1. Clearness; 2. Unity; 3. Force; 4. Ease.

108. Clearness Defined.—Quintilian, the great Roman rhetorician, said care should be taken not that the hearer *may* understand, but that he *must* understand. This is an injunction that every writer who aims to make his meaning clear must keep constantly in mind. When a sentence is so constructed that the reader grasps the thought it contains without exertion, it is said to be clear.

109. Importance of Clearness.—The first requisite of a sentence is that it shall be clear. Unless a writer expresses his meaning in language that is readily understood, he will have few readers, and these few he will neither influence nor convince. A reader soon grows weary of searching for the meaning among "ifs" and "ands" and "wherefores."

By comparing clear sentences with obscure ones, we shall learn what to do and what to avoid in order to attain clearness.

[1] Sometimes called *perspicuity*.

Clearness is violated in the following ways:

1. By misusing words:

I.	II.
1. The teacher said that if we behaved we should be dismissed at three o'clock.	1. The teacher said that if we behaved well we should be dismissed at three o'clock.

"To behave" means simply *to act*. To convey the meaning intended, it is clear that "behaved" should be qualified by the adverb "well."

I.	II.
2. He excepted the gift with many expressions of gratitude.	2. He accepted the gift with many expressions of gratitude.

"To except" means *to omit*, *leave out*, or *reject*; "to accept," *to receive*. The latter meaning is here intended.

2. By misplacing modifiers:

I.	II.
1. The French nearly lost five thousand men. (*Nearly* should modify "five thousand.")	1. The French lost nearly five thousand men.
2. She wore a diamond pin in her hair which was bought in Paris.	2. She wore in her hair a diamond pin which was bought in Paris.
3. The witness had been ordered to withdraw from the bar of the House in consequence of being intoxicated, by the motion of the honorable member.	3. In consequence of being intoxicated, the witness, by the motion of the honorable member, had been ordered to withdraw from the House.
4. We came to a house walking along the road.	4. Walking along the road, we came to a house.

Subordinate expressions should be placed where they will at once show what word or group of words

they modify. In order to effect this arrangement, it is generally necessary to place the subordinate parts near the word or words which they qualify.

3. By misplacing correlative conjunctions:

I.	II.
1. He not only gave me advice but also help.	1. He gave me not only advice but also help.
2. Because we neither know the nature of our own ideas nor of the soul.	2. Because we know neither the nature of our own ideas nor the nature of the soul.
3. By greatness I do not only mean the bulk of any single object, but also the largeness of the whole view.	3. By greatness I mean not only the bulk of any single object, but also the largeness of the whole view.

Correlative conjunctions should be so placed as to show at once what ideas are to be connected in thought. As a rule, the word following the first correlative should be the same part of speech as that following the second correlative.

4. By a careless use of pronouns:

I.	II.
1. John told his neighbor that he had seen his friend in his back yard. (The only remedy here is to put the sentence in the direct form.)	1. John said to his neighbor, "I have seen your friend in my back yard."
2. It is folly to pretend to arm ourselves against the accidents of life, by heaping up treasures which nothing can protect us against but the good providence of our Heavenly Father.	2. It is folly to pretend that, by heaping up treasures, we can arm ourselves against the accidents of life, which nothing but the good will of our Heavenly Father can protect us against.

3. With the burial by the lake side among the maples reddening with the autumnal changes, *which* abound in the most beautiful city of that vast western valley of which he was a child, the ceremonies of the memorial week of President Garfield have come to an end.	3. With the burial by the lake side among the maples reddening with autumnal changes, the ceremonies of the memorial week of President Garfield have come to an end. (The sentence will be improved by placing a comma after *maples*, or by inserting "trees" after *which*.)

What is the antecedent of the italicized *which* in the third sentence? It cannot be *changes*, for this would make nonsense; it must be *maples;* yet the pronoun does not point to *maples* as its antecedent. The whole adjectival clause should be omitted, not only because of the ambiguity arising from its use, but also because it interrupts the expression of the main idea—the funeral ceremonies of President Garfield.

Where a pronoun does not clearly point out its antecedent, the sentence should be recast or the antecedent repeated.

5. By the omission of words that are necessary to the sense:

I.	II.
1. He likes me better than you.	1. He likes me better than he likes you.

After *than* or *as*, if there is any danger of obscurity, the ellipsis should be supplied.

I.	II.
2. There is a difference between the duties of a nation and of an individual.	2. There is a difference between the duties of a nation and those of an individual.

The insertion of the pronoun *those* or the repetition of the noun *duties* is here necessary.

I.	II.
3. While we idled we consoled ourselves that the examinations would be easy.	3. While we idled we consoled ourselves with the thought that the examinations would be easy.
4. Harry eyed her with such a rapture as the first lover is described as having eyed by Milton.	4. Harry eyed her with a rapture such as that with which, according to Milton, the first of lovers eyed his mistress.
5. You may go if you wish to.	5. You may go if you wish to go.

The writer should be on his guard against omitting words that are necessary to the clear expression of his thought. He should not hesitate to repeat a word if by so doing he can make his meaning clearer. In the Bible we find this sentence: "The lad cannot leave his father: for if he should leave his father, his father would die."[1] If pronouns had been used instead of repeating the nouns, it would be difficult to determine the meaning of this passage.

Repetition is one of the means by which Macaulay secured clearness. "I learned from Macaulay," says Freeman, "never to be afraid of using the same word or name over again, if by that means anything could be added to clearness or force. Macaulay never goes on, like some writers, talking about 'the former' and 'the latter,' 'he, she, it, they,' through clause after clause, while his reader

[1] *Gen. xliv, 22.*

has to look back to see which of several persons it is that is so darkly referred to."

6. By a careless use of participles:

I.	II.
1. I did not hear what you said, entering so suddenly.	1. Entering so suddenly, I did not hear what you said.

This sentence is ambiguous, because the writer has failed to make plain the connection between the participle "entering" and the pronoun to which it belongs. If the participle is intended to refer to the pronoun "you," the sentence should read, "What you said on entering so suddenly, I did not hear."

I.	II.
2. The admiral was called upon to say whether he recognized in the body present the corpse of the Emperor Maximilian. Replying in the affirmative, the coffin was closed.	2. The admiral was called upon to say whether he recognized in the body present the corpse of the Emperor Maximilian. Upon the admiral's replying in the affirmative the coffin was closed.

A writer should be careful not to omit the noun or pronoun to which the participle is related, and should so place the participle that its relation to the noun or pronoun shall be unmistakable.

7. By the use of faulty long sentences:

And then those who are of an inferior condition, and they labor and be diligent in the work of an honest calling, for this is privately good and profitable unto men and their families; and to those who are above this necessity, and are in a better capacity to maintain good works properly so called, works of piety and charity and justice, that they be careful to promote and advance them according to their power and opportunity, because these things are publicly good and beneficial to mankind.

The only way to make this unwieldy sentence clear is to rewrite it, breaking it up into several sentences.

If the writer wishes to use long sentences, he should be careful to form them so that each sentence expresses a clearly defined idea.

110. Summary.—We have learned from an examination of the sentences given that clearness can be attained by the following methods: 1. By using words with their correct meanings; 2. By a skilful arrangement of modifiers; 3. By a proper arrangement of correlative conjunctions; 4. By taking care in employing pronouns; 5. By avoiding improper ellipses; 6. By taking care in employing participles; 7. By avoiding faulty long sentences.

EXERCISE 78.

In the following sentences insert correct words for the misused words:

1. He is an odd old *party.*
2. No *human* ever climbed that mountain.
3. They were *bound* to get to the top of the hill first.
4. The speaker *alluded* to the subject for half an hour.
5. It is estimated that the city discharges every day one hundred tons of *sewerage* into the canal.

EXERCISE 79.

By placing the modifiers where they properly belong, make the following sentences clear:

1. Wanted, a drug clerk immediately.
2. He found a pair of black ladies' kid gloves.
3. The secretary sat writing a letter with a Roman nose.

4. They live in a house in Boston seven stories high.

5. I spoke rarely, for she seldom paused, and I asked few questions.

6. The teacher spoke to him before he left the room most sharply.

7. He said many disagreeable things of me because of my failure behind my back.

8. Wanted, a maid to do light housework and take care of a baby, who is not over 16 years old.

EXERCISE 80.

In the following sentences place the correlatives so as to make the meaning clear:

1. They neither found oil nor coal.

2. We not only need more men, but also money.

3. We neither saw the sun nor the moon on our voyage.

4. We not only observed that he was polite, but also that he was kind.

5. By friends I do not only mean those who helped me, but also those who offered their services.

EXERCISE 81.

In the following sentences place the pronouns so as to make the meaning clear:

1. The figs were in a box which we ate.

2. James told John that his horse had run away.

3. The mad dog bit a horse on the leg which has since died.

4. Fieschi discharged an "infernal machine" at the king as he passed the window.

5. Johnson visited Goldsmith, and found that his landlady had arrested him for debt, at which he was very angry.

6. The Frenchmen asked the Germans whether the guns which they had in their hands were those they had seen in their tents.

EXERCISE 82.

In the following sentences supply the words needed to make the meaning clear:

1. The rhythm of the second and third stanzas is imperfect.

2. The poetry of Dante is picturesque beyond any ever written.

3. After the maid showed her the room prepared for her use, she retired.

4. The days of Charles II. were the golden age of the coward, bigot, and slave.

5. Competition has produced activity where monopoly would have sluggishness.

6. The horses became fatigued, and after holding a council they decided to go no farther.

7. His son had grown to be a man, and he inherited all his good nature and laziness.

8. We are charmed by that singularly and delicate humor in which Addison excelled all men.

9. The bark is rather light and smooth, the leaves coarsely notched, and the wings of the fruit about an inch long.

EXERCISE 83.

In the following sentences place the participles so that they will indicate clearly to which nouns they are related, or change the participial phrases to clauses, and rewrite the sentences, making the meaning clear:

1. The captain spoke a passing ship clinging to a raft.

2. I counted twenty-five meteors, the other night, sitting on the back porch.

3. The Athenians wrote the name of a person, wishing to banish him, on a shell.

4. Being exceedingly fond of game, a keeper was always seen within his grounds.

5. I called on him a year ago, while living in Brooklyn, where he made his home for a short time.

EXERCISE 84.

Rewrite the following sentences, making them clear:

1. Will he beat me as these others?

2. Contraction only takes place before a vowel.

3. In his prose Southey is a master in his art, who works with grace and skill.

4. When the travelers complained of the ferocity of his dogs, he said they were ill-bred curs.

5. Soon after taking our chairs, the long lines of convicts began to file in and take their accustomed places.

6. I must go and help Alice with the heifer; she is not very quiet yet, and I see her going out with her pail.

7. I have always liked books from which I could feel that I had learned something when I finished reading them.

8. In a few moments more, he was mounted on a fine powerful black horse, and followed by Sampson, on his road to London.

9. The scale was turned in its favor by a speech which ranks among the masterpieces of American oratory from Fisher Adams.

10. There is no reason why a prose writer should not avail himself, as well as a poet, of all means of expressing nice shades of meaning.

11. The early Roman occupation of Britain lasted from about 40 B. C. to 410 A. D., but they left behind them in all that time only six words.

12. Gibbon incurred the imputation of avarice, while he was, in fact, exceedingly generous, simply by his ignorance of the purchasing power of money.

13. The smooth monotony of the leading religious topics, as managed by the French orators, under the treatment of Jeremy Taylor, receives at each turn of the sentence a new flexure.

14. The Island of Mackinaw is a rock of limestone, covered with a rough and hard but fertile soil, and, originally with a heavy growth of timber, such as sugar-maple, beech, birch, basswood, poplar, hemlock, cedar, and spruce—elevated considerably above the mainland in its vicinity, which is low, flat, and swampy: it is from an Indian word which means *turtle*, because it looks like one on the water from a distance.

CHAPTER IV

UNITY

111. Unity Defined.—The following sentence does not impress us as being well formed:

No accident occurred at the Czar's coronation except that a Court chamberlain was thrown and broke his head, and the reception by the people was most enthusiastic.

Here are two ideas: (1) that only one accident occurred at the Czar's coronation; (2) that the reception by the people was most enthusiastic. These two ideas are not related to each other. Many accidents might have occurred, and the reception by the people might nevertheless have been most enthusiastic. A sentence containing ideas that are not related is said to lack unity in thought.

The sentence "He left the school and said, 'We shall meet again,'" also lacks unity.

Here the ideas are related, but they are not expressed so as to show the relation between them. The sentence may be unified by throwing the less important idea into the form of a subordinate clause or phrase; thus, "As he left the school he said, 'We shall meet again'"; or "He left the school, saying, as he went, 'We shall meet again.'" Though a sentence contains related ideas, it is said to lack unity in form if it does not show the relation of every part to the principal clause.

A sentence has unity when it contains only related ideas, and is so framed that it gives the impression of having said one thing.

112. Unity in Compound Sentences.—Unity does not forbid the use of compound sentences; because, in a compound sentence, the clauses contain thoughts that are so related to one another as to produce the effect of a single idea; thus, "Fear God and keep his commandments." In the foregoing example the same line of thought runs through both clauses. "We arrived in time, but our friends had gone." In the example just given the clauses are united, because they stand in contrast. "The ink was spilled or somebody took it." In the preceding example the clauses express thoughts between which a choice is to be made. "It rained on Saturday, so we put off the game." Here the clauses present an assertion and its consequent.

113. Importance of Unity.—A sentence that lacks unity fails to make the impression that the writer wishes it to make. The reader's mind is drawn away from the thought by ideas which are not related to it or is left in doubt as to which is the main thought.

114. Unity in Thought.—Unity of thought is promoted in either of the following ways:

1. By combining in one sentence such ideas only as are related:

I.	II.
1. The church has been built two years; and it cost ten thousand dollars.	1. The church has been built two years. It cost ten thousand dollars.

Here are two ideas: (1) that the church has been built two years; (2) that it cost ten thousand dollars. As these two ideas are not dependent on each other, the meaning is brought out better by putting each in a separate sentence.

I.

2. Mozart, when a boy, was very precocious, and seemed to master all the principles of music without effort; and once, when he was in Rome, he wrote out from memory the score of a mass that he had heard sung in the Sistine Chapel.

II

2. Mozart, when a boy, was so precocious that he seemed to master all the principles of music without effort. Once, when at Rome, he wrote out from memory the score of a mass that he had heard sung in the Sistine Chapel.

Here are three ideas: (1) Mozart's precocity; (2) his easy mastering of the principles of music; (3) his writing out from memory the score of a certain mass. The first and second ideas are closely enough related to form one sentence. The third idea is better expressed in a separate sentence.

Ideas brought together in a sentence should be so related to one another that the sentence, whether short or long, simple, compound, or complex, shall produce the effect of having spoken one thing.

2. By avoiding the use of sentences that embody too many ideas:

I.

1. With Mr. Webster came Mr. Jeremiah Mason, a senator from New Hampshire, still living, an eminent lawyer from Boston.

II.

1. With Mr. Webster came Mr. Jeremiah Mason, a senator from New Hampshire. Mr. Mason, who is still living, is an eminent lawyer of Boston.

2. Their march was through an uncultivated country, whose savage inhabitants fared badly, having no other riches than a breed of lean sheep, whose flesh was rank and unsavory, by reason of their continual feeding upon sea-fish.

2. Their march was through an uncultivated country, the inhabitants of which fared badly, because they had no other riches than a breed of lean sheep. The flesh of these animals was rank and unsavory, by reason of their continual feeding upon sea-fish.

Here several entirely different things are spoken of: (1) the march; (2) the hard fare of the inhabitants; (3) the quality of their sheep; (4) the reason why the mutton was unsavory. In the rewritten form the various details are subordinated to two leading thoughts and are expressed in two sentences.

A writer should not attempt to make a sentence express too much. There is no error more common, and none more destructive to unity, than a series of assertions loosely strung together by means of conjunctions.

EXERCISE 85.

Rewrite the following sentences so as to give them unity in thought:

1. December opens with unusual planetary attractions, although the weather has been very cold for the season.

2. He broke the bottle before we started the journey, and by the time we reached the island the weather had cleared.

3. I was passionately fond of shooting, and as soon as I received my cousin's invitation, I determined to accept it, and as my preparations were soon made, I had nothing to do but to start at once.

4. Certain good qualities are, of course, required in a nurse; good health is the first essential, and the second is an education not only theoretical, but also practical, which, while comprising a

study of literature and of science, shall inculcate the principles of thrift and economy.

5. It was in the second half of the fifteenth century that France passed through a series of upheavals which were to prepare the way for future events, and finally to result in elevating her to be one of the foremost of the great European nations, and the beginnings of this desirable end were already noticeable when Louis XI. ascended the tottering throne.

115. Unity in Form.—Unity in form is promoted in either of the following ways:

1. By subordinating minor details to the main idea:

I.	II.
1. Empress Frederic was like some greater people, in that she was more honored in her death than in her life.	1. Like some greater people, Empress Frederic was more honored in her death than in her life.

The main idea here is that Empress Frederic was honored more in her death than in her life, and to this idea the rest of the sentence should be made subordinate.

I.	II.
2. He went into the church and saw the singers in their accustomed place in the gallery; and he thought of his recent affliction, in which he had entirely lost his voice, and the thought came over him with overwhelming force, and he rushed out of the church and into his house, which was not far away, and he threw himself on the sofa utterly miserable and discouraged.	2. As he went into the church and saw the singers in their accustomed place in the gallery, the thought of his recent affliction, in which he had entirely lost his voice, came over him with such overwhelming force that, rushing out of the church and into his house, which was not far away, he threw himself on the sofa utterly miserable and discouraged.

The main idea of this sentence is that the thought of his recent affliction came over him with such overwhelming force that he threw himself on the sofa utterly miserable and discouraged. To this idea, which is an assertion, and to its consequent, the numerous details of the sentence should be subordinated.

In the following long sentence observe how Huxley keeps prominent the main idea—*what constitutes a liberal education*—and subordinates all minor statements:

That man, I think, has had a liberal education, who has been so trained in youth that his body is the ready servant of his will, and does with ease and pleasure all the work that, as a mechanism, it is capable of; whose intellect is a clear, cold, logic engine, with all its parts of equal strength and in smooth working order, ready, like a steam engine, to be turned to any kind of work, and spin the gossamers as well as forge the anchors of the mind; whose mind is stored with a knowledge of the great and fundamental truths of Nature and the laws of her operations; one who, no stunted ascetic, is full of life and fire, but whose passions are trained to come to heel by a vigorous will, the servant of a tender conscience; who has learned to love all beauty, whether of nature or art, to hate all vileness, and to respect others as himself.

Though a sentence should be so constructed as to give the reader the impression of one thought, it is neither necessary, nor is it advisable that it should, as a rule, contain only one thought. Two or more ideas of equal rank, as has been already observed, may be fittingly expressed by means of a compound sentence; but where there are a number of details of unequal rank, it is best to subordinate the less important to the more important parts, keeping constantly in mind that the details thus subordi-

nated should be closely enough related to the leading ideas to warrant being joined to them.

2. By maintaining one point of view in the sentence:

I.	II.
1. As I approached the church, the symmetry of the tower impressed me more and more.	1. As I approached the church, I was more and more impressed by the symmetry of the tower.

We maintain the same point of view when we say, "I approached" and "I was impressed"; we change the point of view when we say, "I approached" and "the symmetry of the tower impressed me."

I.	II.
2. Although we generally think of Macaulay only as a prose writer, he had rare gifts as a poet.	2. Macaulay, although generally thought of as a prose writer, had rare gifts as a poet.

EXERCISE 86.

Rewrite the following sentences so as to give them unity in form:

1. The court-house is a marvelous structure, counting its age by centuries.

2. As we approached the island its lofty cliffs impressed us more and more.

3. The east-bound train was known as No. 4 that collided with the emigrant train.

4. The village is like some more pretentious places in that it has a stone court-house and a public park.

5. The problem appeared easy when I first looked at it, but I thought it very difficult after it had engaged my attention for half an hour.

116. Summary.—Unity in thought is attained (1) by combining those ideas only that are related;

(2) by avoiding sentences that express too many ideas. Unity in form is attained (1) by subordinating minor details to principal assertions; (2) by maintaining one point of view in the sentence.

EXERCISE 87.

Tell wherein the following sentences lack unity, and rewrite them so as to secure unity in thought and in form:

1. He wore a green hunting-jacket, and his father was a lawyer, and he had three sisters away at school.

2. So at eleven o'clock I called, and we had a lovely drive, sauntering later through the Medici galleries, and I parted with her at her door, at which I again presented myself at seven.

3. The ladders were now applied and mounted by several men, which the monkey observing, and finding himself almost encompassed, and not being able to make speed enough with his three legs, let me drop on a ridge tile and made his escape.

4. He was a man of prodigious learning, and though only twenty-five years of age had already written a treatise on the Greek particles, through which he became known to the learned world, which is slow to recognize merit in any man who has not reached a ripe age.

5. Nicholas, taking the insensible girl in his arms, bore her from the chamber and down-stairs into the room he had just quitted, followed by his sister and the faithful servant, whom he charged to procure a coach directly while he and Kate bent over their beautiful charge and endeavored, but in vain, to restore her to animation.

6. The town and castle of Steineck lay on the northern spur of the Harz Mountains, looking toward Hildesheim, which at that time was ruled by the famous Bishop Hugo—that warrior priest who was just as stark a soldier in the field as he was a stubborn defender of the Church's rights in the consistory and the council room.

7. The time was about the beginning of those long wars which were waged promiscuously about Europe, and almost unceasingly in middle Germany, soon after Martin Luther had, as the old historians say, hatched the egg that Erasmus laid, and produced that dragon of religious discord whose ragings are even yet not silent among us.

EXERCISE 88.

The following sentences lack unity. Rewrite them, taking care to subordinate minor parts to main assertions:

1. The train left us at Russel, and we climbed to the rear seat of a wagon.

2. He was brought up in the Puritan traditions, and he shows this in all his actions and opinions.

3. There are fine bits of description throughout, which take the place of illustrations, and in style it may be compared with any of Scott's novels.

4. I was walking along the street when I saw two little messenger boys sitting on the steps and opening some bundles which they were carrying.

5. Silas Marner was an undersized, stooped, pale-faced man, with long hair and protruding brown eyes, and his trade was that of a linen weaver.

6. These doors were opened by a grim old Highlander with a long white beard, and displayed a very steep and narrow flight of steps leading downward.

7. The parricide, common murderer, and tyrant are all forgotten, but to see the King in Irving is to remember the lurid brilliancy of a magnificent sovereign.

8. The three years at college did not take much money, and I found that by working during my spare time I could finish a two-year course in law, and was not long in deciding to do it.

9. Cuba is the largest of the West India Islands, and it lies at the entrance to the Gulf of Mexico, about 130 miles south of Florida, and the northern coast is 918 miles long and has 32 harbors.

10. There were once three princesses and they were thrown into the tower of the Alhambra; and two of them were captured by three cavaliers, and when they were crossing the bridge Kadig, the nurse fell off the horse, and a fisherman got her.

11. At this moment the forms of the Indians and Cora appeared in outline against an opening in the sky, and they disappeared, and Heyward and Uncas were nearly frantic with disappointment, and reached the opening in time to note the direction of the Hurons.

12. Important experiments are being made at Penzance by representatives of influential capitalists in connection with a scheme for the extraction of gold from sea water, the process of which is to precipitate it by means of lime, and then to extract the gold electrically.

13. Leadenhall Street, London, which has been prolific of archæological discoveries has just contributed a most interesting seventeenth century relic to the Guildhall Museum, which is a large piece of stonework bearing the arms of the city of London, together with the date 1609, which was removed from an old and recently demolished building.

EXERCISE 89.

Write a composition of about three hundred words on one of the following subjects, giving close attention to clearness and unity:

1. Haying.
2. Vassar College.
3. Independence Bell.
4. Life in a Coal Mine.
5. Harvard University.
6. Adventures with an Air Rifle.
7. Coverley Hall and its Surroundings.
8. Life in a Lumber Camp.
9. Silas Marner's Early Life.
10. The Departure of Sir Launfal.
11. The Manufacture of Artificial Ice.
12. Show that "Silas Marner" has the three essentials of a novel—action, dialogue, and character building.

CHAPTER V

FORCE

117. Force Defined.—An idea may be clearly and correctly expressed, yet if it fails to arrest the reader's attention, or to impress him with its meaning, there is something wanting in the expression. This something is a lack of force.

A sentence has force when it is constructed in such a way as to render its meaning effective.

Note the superiority, as to force, of the sentences in the second column over those in the first:

I.	II.
1. All their sabres flashed bare.	1. Flashed all their sabres bare.
2. Marshal Canrobert denies the report that he is about to publish his memoirs, much to the satisfaction of some people.	2. Much to the satisfaction of some people, Marshal Canrobert denies the report that he is about to publish his memoirs.

118. Importance of Force.—By employing a forcible mode of expression, we shall make a stronger impression upon the reader than is gained by expressing our thought in the ordinary way. Force is, therefore, especially valuable when we wish to persuade or convince another.

Force is promoted in any of the following ways:

1. By avoiding the use of unnecessary words:

I.	II.
1. The book is so written as to give the reader a sense of tediousness.	1. The book is tedious.
2. Byron, although he was a professed skeptic, yet believed in Christianity.	2. Byron, although a professed skeptic, believed in Christianity.

A word that does not add to the meaning of a sentence enfeebles it; hence, to give force to an expression, reject all superfluous words.

The caution to avoid unnecessary words does not prohibit the skilful repetition of a word or phrase for the sake of emphasis. Observe the force that is gained by repetition in the following sentences:

It is by his poetry that Milton is best known; and it is of his poetry that we wish first to speak.—Macaulay.

Milton did not strictly belong to any of the classes which we have described. He was not a Puritan. He was not a freethinker. He was not a Royalist.—Macaulay.

Though fallen on evil days,
On evil days though fallen, and evil tongues.—Milton.

2. By avoiding the use of needlessly long words:

I.	II.
1. Rising in anger, he exclaimed, "Withdraw your presence."	1. Rising in anger, he exclaimed, "Be off."
2. The preparation is of an oleaginous nature.	2. The preparation is oily.

As a rule, simple words will be found the most expressive. As they are easily understood by the average reader, their meaning can be taken in at a glance. Few readers have time or inclination to

search for the meaning of a sentence that is made up of "five-jointed words."

3. By the use of specific or individual words, instead of generic words. By a general, or generic, word we mean a class name, as "color"; by a specific word we mean the name of an individual of the class, as "red," "blue." "Motion" is generic, while "run," "jump," and "skip" are specific. Examples of sentences rendered feeble by the use of generic words are:

I.	II.
1. Major André was executed.	1. Major André was hanged.
2. If you are susceptible of sorrow, prepare to feel it now.	2. If you have tears, prepare to shed them now.
3. How the kitten moves about!	3. How the kitten starts, crouches, stretches, paws, and darts!
4. In proportion as the manners, customs, and amusements of a nation are cruel and barbarous, the regulations of their penal code will be severe.	4. In proportion as men delight in battles, bull-fights, and combats of gladiators, will they punish by hanging, burning, and the rack.

Specific words have a life and energy that are lacking in generic words. It is of great importance, therefore, to use specific words when we wish to describe anything vividly or to make a strong impression. Contrast the generic with the specific words in the following selection:

Those beautiful English words *boys* and *girls* are almost banished from our modern vocabulary. *Boys* and *girls* are transformed into *juveniles; workmen* have become *operatives;* and *people* in general are now *individuals.* These *individuals,* be it observed, are never dressed, but always *attired* or *arrayed;* they are never *angry,* but often *irate;* they never *go into a shop,* though

they sometimes condescend *to enter an emporium*, or perhaps a *dépôt*; and when they return home they never *take off their things*, but *divest themselves of their habiliments*.

Another practice with these writers is to substitute for single terms milk-and-water definitions of them. With them a *fire* is always the *devouring element*, a *man* is an *individual of the masculine gender;* a footman is a *superb menial;* and a *schoolmaster* is the *principal of a collegiate institute*.—Graham.

Observe the force of the specific words in the following sentences:

Do men gather *grapes* of *thorns* or *figs* of *thistles?*

I sat by her *cradle*, I followed her *hearse*.

The long light *shakes* across the lakes,
And the wild cataract *leaps* in glory.

The lights begin to *twinkle* from the rocks:
The long day *wanes:* the slow moon *climbs:* the deep
Moans round with many voices.

The brittle fleet * * *
Touched, clinked, and *clashed*, and *vanished*.

4. By repeating the subject or some word or words that will stand as a summary of what has been said. Observe the effective repetition of the italicized words below:

Major-generals fleecing their districts; soldiers revelling on the spoils of a ruined peasantry; upstarts, enriched by the public plunder, taking possession of the hospitable firesides and hereditary trees of the old gentry; boys smashing the beautiful windows of cathedrals; Quakers riding naked through the market-place shouting for King Jesus; agitators lecturing from the tops of tubs on the fate of Agag—*all these*, they tell us, were the offspring of the Great Rebellion.—Macaulay.

Force as well as clearness may be gained by judicious repetition; but to repeat when there is no need of so doing is to be tedious. "Tediousness," says Dr. Johnson, "is the most fatal of all faults."

5. By inversion:

Normal Order.	Inverted Order.
1. Diana of the Ephesians is great.	1. Great is Diana of the Ephesians.
2. The breeze dropt down.	2. Down dropt the breeze.
3. They broke right through the line.	3. Right through the line they broke.

While inversion gives force to an expression, it would make a very clumsy style to carry it to excess. A sentence should be inverted only when great force is needed. To say, "Green are the mountains," or "Large are the trees," is simply affectation—a fault as much to be avoided in writing as in manners. The normal order is best for common sentences; and the inverted order is effective on occasions when great emphasis is needed.

6. By beginning and ending sentences with important words:

I.	II.
1. I think the right to express one's private opinion is a privilege not to be abused.	1. The right to express one's private opinion is, I think, a privilege not to be abused.

The words "I think" are of so little importance in bringing out the meaning that they should not occupy so conspicuous a place as at the beginning of a sentence. The emphatic places in a sentence are at the beginning and the end, and these places should be reserved for emphatic words.

I.	II.
2. It is not probable, judging from the Chinese character, that China will readily adopt Western civilization,	2. Judging from the Chinese character, it is not probable that China will readily adopt Western civilization,

In this sentence the words "it is not probable" are of the least importance, and should be placed in the body of the sentence.

I.	II.
3. The house occupied five years in building, and cost the proprietor a hundred thousand dollars, I was informed.	3. The house occupied five years in building, and cost the proprietor, I was informed, a hundred thousand dollars.

This sentence has a weak ending. The words "I was informed" give a weak ending. Being of little importance they should not come in so emphatic a place as the end of a sentence.

I.	II.
4. This is a principle that he is pledged to and that he depends upon.	4. This is a principle to which he is pledged and upon which he depends.

The word "upon," if used at the end of this sentence, usurps the emphasis that should fall on "depends."

A sentence should neither begin nor end with words of little importance.

Observe, in the following sentences, the force gained by a proper arrangement of important words:

I.	II.
1. Xerxes resolved to invade Greece; and he raised an army of two millions of men to carry out his purpose.[1]	1. Xerxes resolved to invade Greece; and for this purpose he raised an army of two millions of men.
2. He listened with absorbing attention to his friend.	2. He listened to his friend with absorbing attention.
3. It is said that the Indians are exceedingly skilful in shooting buffaloes.	3. The Indians, it is said, are exceedingly skilful in shooting buffaloes.

[1] Has this sentence unity?

4. Good composition requires a judicious mixture of long and short sentences, our teacher says.

5. It is absurd to judge either Spenser or Ariosto by precepts which they did not attend to.

4. Good composition, our teacher says, requires a judicious mixture of long and short sentences.

5. It is absurd to judge either Spenser or Ariosto by precepts to which they did not attend.

7. By arranging the sentence so as to bring into contrast words, phrases, or sentiments:

Kings will be tyrants from policy, when subjects are rebels from principle.

Lord Byron's verse glows like a flame, consuming everything in its way; Sir Walter Scott's glides like a river,—clear, gentle, harmless.

Words, phrases, or sentiments thus placed in contrast are said to be in ANTITHESIS.

It requires much skill to apply antithesis with effect. Its use can best be learned by observing how its principles are applied by good authors. The following are some excellent examples:

The voices of the present say "Come!" But the voices of the past say "Wait!"—Longfellow.

They work to pass [their examinations], not to know; and outraged science takes her revenge. They do pass, and they don't know.—Huxley.

You begin with betraying the people; you conclude with betraying the King.—Junius.

For many are called, but few are chosen.—*Matt. xxii, 14.*

The question with me is not whether you have a right to render your people miserable, but whether it is not your interest to make them happy. It is not what a lawyer tells me I *may* do; but what humanity, reason, and justice tell me I *ought* to do. Is a politic act the worse for being a generous one? Is no concession proper but that which is made from your want of right to keep what you grant?—Burke.

Antithesis is sometimes peculiarly valuable in securing not only force but also clearness. It should not, however, be dragged into discourse when the idea is not of sufficient importance to warrant the use of so forcible a mode of expression. It is futile to parade weak, commonplace thought in stilted or formal language. Besides, much care is needed to construct an antithesis. The properly balanced terms must present an actual contrast, or the antithesis is faulty.

8. By an arrangement of the parts of a sentence in the order of their importance, the less important coming first:

I.	II.
1. That event would usher in a crisis, a series of crises, and certainly not a lull.	1. That event would usher in, not a lull, but a crisis, a series of crises.
2. All the talents of Charles I. and all his virtues did not save him from a prison, from a scaffold, from a bar, from civil war, from unpopularity.	2. All the talents of Charles I. and all his virtues did not save him from unpopularity, from civil war, from a prison, from a bar, from a scaffold.

This form of expression—which consists in arranging words, phrases, or clauses so that the less important comes before the more important, the less interesting before the more interesting—is called CLIMAX. The opposite arrangement, which is used only for comic effect, is called ANTICLIMAX.

The climax, if skilfully employed, will promote force. This form of expression, however, is unsuited for ordinary discourse. It should not be used unless the thought is of great importance, and unless what precedes has prepared the mind for an emphatic assertion.

Examples of the effective use of climax are as follows:

He has gone, he has left us, he has escaped, he has broken away.—Cicero.

To weep for fear is childish; to weep for anger is womanish; to weep for grief is human; to weep for compassion is divine.

A day, an hour, an instant may prove fatal.

Your children do not grow faster from infancy to manhood than they [the American colonists] spread from families to communities, and from villages to nations.—Burke.

It is the spirit of the English constitution, which, infused through the mighty mass, pervades, feeds, unites, invigorates, vivifies every part of the empire, even down to the minutest member.—Burke.

119. Summary.—Force may be promoted (1) by employing a sufficient number of words, but not more than are needed; (2) by employing simple words instead of long ones; (3) by employing specific in place of generic words; (4) by skilful repetition; (5) by inversion of the natural order; (6) by placing important words in emphatic positions; (7) by a proper use of antithesis; (8) by an effective use of climaxes.

EXERCISE 90.

In each of the following sentences tell whether force is gained or lost by the repetition:

1. He took a pitcher of water and watered the flowers.

2. They told us that our team was the first team that their team had played this season.

3. I make no pretence of being an art critic, but I say that the art displayed was good.

4. As we lined up two of their men stood on our right and two on our left; and as the two on our right stepped forward, the two on our left stepped backward.

EXERCISE 91.

In the following sentences replace the generic words in italics by specific words, and note the gain in force:

1. He was drawing *figures* on the board.
2. The *enclosure* contained many kinds of flowers.
3. *A number of* sturdy youth took part in the *game.*
4. The vessel *went very fast* through the *moving* waves.
5. The *little animal moved quickly* along the log and then sprang over the ditch.

EXERCISE 92.

Change the following sentences to their natural order and note the loss of force:

1. Out burst all with one accord.
2. Bound for the hall I am sure was he.
3. Before the gates there sat
 On either side a formidable shape.
4. Now is the winter of our discontent
 Made glorious summer by this sun of York.
5. Thus done the tales, to bed they creep,
 By whispering winds soon lulled to sleep.
6. Since I was man,
 Such sheets of fire, such bursts of horrid thunder,
 Such groans of roaring wind and rain, I never
 Remember to have heard.

EXERCISE 93.

Rearrange the following sentences so as to place important words in emphatic positions and unimportant words where they will not receive undue stress:

1. The "House of Seven Gables" is Hawthorne's best book, I think.
2. It is an enterprise that he has given the best years of his life to.

3. Many a man goes the downward way for want of a helping hand, no doubt.

4. The basement and nearly all of the first floor are completed, as far as the exterior goes.

5. Can you not see that one can do whatever he sets his heart upon doing if it is possible?

6. I think he devoted his attention to the cultivation of flowers, which is a pleasant pastime.

EXERCISE 94.

In the following sentences improve the climaxes that are not well arranged:

1. He lost his wife, his child, his household goods, and his dog, at one fell swoop.

2. Our existence, our safety, our political happiness, depend upon the union of these States.

3. The arm of the Lord is as fixed as fate, as sure as eternity, as strong as the rock of Gibraltar.

4. Without union we should undergo the unspeakable calamities which bloodshed, discord, war, turbulence, and faction produce.

5. The enemy is now hovering on our borders, preparing to press the knife to our throats, to devastate our fields, to quarter themselves in our houses, and to devour our poultry.

EXERCISE 95.

Construct two sentences that illustrate skilful repetition; two that show inverted order; two that show a proper use of antithesis; and two that show a proper use of the climax.

EXERCISE 96.

Rewrite the following sentences, giving them greater force:

1. The uses of adversity are sweet.

2. I seek not to penetrate the veil beyond that.

3. Large white roads radiate in all directions shaded by poplars.

4. No doubt Daray's long silence upon that subject came from his pride.

5. Verres, both as quæstor and as prætor, was guilty of shameful outrages.

6. The destruction was immense not only of public but of private property.

7. Society did never before witness a total prohibition of all intercourse like this.

8. The terrific sublimity of the field of Waterloo hangs around no Homeric battle-field.

9. Epic poetry recites the exploits of a hero, but pastoral poetry describes rural life, I think.

10. He drove the enemy by terrible blows, he outflanked him by swift and silent marches.

11. Summer is warm, but extremely pleasant; while winter brings gloomy days and cold.

12. We reached that Union only by the discipline of our virtues in the severe school of adversity.

13. It seems that the Chinese Wall was built to prevent the Tartars from making incursions on the north.

14. To imprison all the crew seems unjust, although care should be taken that the murderer does not escape.

15. Phidias, the most renowned sculptor the world has ever seen, has never had an equal before or since.

16. It is not probable, judging from Asiatic history, that Abbas II. will content himself long merely with being sulky.

17. A man, having incautiously stepped into an airhole, was drowned yesterday at Lake Whitney, while cutting ice.

18. Contemplate the flowers of the plain; they perform no manner of work, and yet the greatest and wisest monarch at his highest estate of prosperity could not boast such beauty of apparel as they.

19. This university offers facilities such as can be enjoyed nowhere else for gaining a knowledge of the languages of ancient Greece and Rome, and of various studies connected with number and quantity.

EXERCISE 97.

Write a composition on one of the following subjects, in which you pay special attention to clearness, unity, and force:

1. Friar Tuck.
2. Colonial Expansion.
3. The American Indian.
4. The Songs in "The Princess."
5. Why you liked the last book that you read.
6. An Old House.
7. The Pilgrim Fathers.
8. The Story of Laocoön.
9. The Legend of William Tell.
10. The Albatross in "The Ancient Mariner."

CHAPTER VI

EASE

120. Ease Defined.—We may frame our sentences so that they shall have clearness, unity, and force, yet if we employ words or combinations of words that are difficult to pronounce, we shall render our language harsh and jarring on the ear. Compare the sentences in the columns below:

I.	II.
1. It is the foolishest question ever asked.	1. It is the most foolish question ever asked.
2. The river bears the same name as the name that the Indians gave it.	2. The river bears the name that the Indians gave it.

The quality which renders language agreeable is called EASE.

A sentence has ease when it is made up of words or combinations of words that are pleasing to the ear.

121. Importance of Ease.—Ideas expressed in refined and graceful phraseology hold our interest and win our approval more readily than do the same ideas when expressed in language that is harsh and difficult to pronounce.

Ease is promoted in any of the following ways:

1. By the use of words and phrases that are easy

to pronounce. The italicized expressions below are harsh-sounding:

High and low they are an *unctuous texture.*
Thou that smooth'dst the *rough, rugged* bed of pain.
No large body of men look *thitherward* for healing.

With the roughness of these sentences compare the easy flow of the following passages:

If I take the wings of the morning, and dwell in the uttermost parts of the sea; even there shall thy hand lead me, and thy right hand shall hold me.—*Ps. cxxxix, 9, 10.*

We wish, finally, that the last object in the sight of him who leaves his native shore, and the first to gladden his who revisits it, may be something which shall remind him of the liberty and the glory of his country. Let it [the Bunker Hill monument] rise ! let it rise, till it meet the sun in his coming; let the earliest light of the morning gild it, and the parting day linger and play on its summit. —Webster.

Whose dwelling is the light of setting suns,
And the round ocean, and the living air.—Wordsworth.

If we examine the words and phrases that are difficult to pronounce, we shall find in them more consonants than vowels; while in words that flow easily vowels and consonants alternate to a considerable extent, and there is moreover a preponderance of liquid consonants.

Whatever jars on the ear should be struck out, and the sentence should be remodeled until it flows smoothly and gracefully.

2. By avoiding the disagreeable repetition of a sound. "It is an *exceedingly carelessly* and *clumsily* constructed paragraph." Here the words in italics clash disagreeably. "It is a remarkably tastefully got up monthly and will undoubtedly win a way to

rapid popularity." In this sentence the repetition of "ly" grates on the ear. "The fact is, the rules of emphasis come in in interruption of your supposed general law of position." The three "ins" give a disagreeable combination.

The jingling recurrence of the same or of similar sounds is generally disagreeable and should be avoided.

3. By avoiding the unnecessary repetition of a word:

I.	II.
1. Maybe I may be able to come before the year is out.	1. Perhaps I may be able to come before the year is out.
2. This is a very painful circumstance; a circumstance that I very much regret; and all who hear it will, I am sure, regret that such a circumstance should have occurred.	2. This is a very painful circumstance; one that I much regret; and all who hear of it will, I am sure, be sorry that such a thing should have occurred.

The clashing caused by the needless repetition of "circumstance" may be avoided by the use of synonyms. Care should be taken, however, not to supplant by weak circumlocutions words that add to the force and clearness of an expression.

I.	II.
1. He milked the cow and put the *lacteal fluid* in a can.	1. He milked the cow and put the milk in a can.
2. What is true in this problem is *likewise to be found* in that.	2. What is true in this problem is also true in that.

The circumlocutions in italics clearly detract from the merits of these sentences. Repetition here promotes not only clearness and force, but also ease.

Ease may be promoted or destroyed by repetition

—promoted when the words repeated help to bring out the meaning with greater clearness and force, and destroyed when they are needlessly thrown in by writers too indolent to search for proper synonyms. The best rule is to test the sentences by reading them aloud in order to determine whether they gain or lose by the repetition of the words, and if in your judgment they lose, employ synonyms; for ease is a matter of taste, and a writer's judgment is his only guide.

4. By avoiding awkward constructions:

I.	II.
1. Among the frequently violated injunctions is, "Love thy neighbor as thyself."	1. Among the injunctions frequently violated is, "Love thy neighbor as thyself."

The adjectival phrase, if long, should be placed after the noun it qualifies.

I.	II.
2. The prisoner is a young German having come to this country to seek his fortune.	2. The prisoner is a young German who came to this country to seek his fortune.

This sentence, which lacks unity as well as ease, exemplifies a common fault—that of loosely attaching a participle to the main clause.

5. By taking care not to place words or phrases of little importance where too much stress falls upon them:

I.	II.
1. The examination was as hard as, almost harder than, that of last year.	1. The examination was as hard as that of last year—almost harder.

In this sentence as originally written, the stress falls on the unimportant words "than" and "as."

I.	II.
2. She was filled with gratitude to and admiration for her benefactor.	2. She was filled with gratitude to her benefactor and admiration for him.

Here the stress falls too heavily on the prepositions "to" and "for," the least important words in the sentence.

I.	II.
3. He is the best qualified by far of all men I know for the undertaking.	3. Of all men I know he is by far the best qualified for the undertaking.

This sentence lacks force as well as ease. As originally written it gives undue stress to unimportant words.

To place words of little importance where the stress falls heavily upon them is to destroy force as well as ease.

EXERCISE 98.

Explain the lack of ease in the following sentences, and make the necessary corrections:

1. Which witch was burned?
2. The field we went around was round.
3. A bright white light flashed into the room.
4. In India innocent infants are thrown into the Ganges.
5. He has a deep sense of the obligation in which his situation places him.

EXERCISE 99.

Explain the lack of ease in the following sentences, and make the necessary corrections:

1. He is a young man, having his way to make yet.
2. We have as many friends as you have, perhaps more.
3. His right arm was broken, having been caught in the drive wheel.

4. It is an interesting story, having been a personal experience of his.

5. Harold caught my eye with a serious look which indicated that he wished to speak to me.

122. Prepositions at the End of a Sentence.—Some text-books maintain that a sentence should never end with a preposition, but the idiom of our language is at variance with this assertion. Sometimes a preposition at the end of a sentence promotes ease, sometimes it has the opposite effect, and sometimes its position is a matter of choice between a more formal and a less formal expression.

In each of the following sentences the preposition at the end promotes ease: "They gave him what he asked for"; "The proposal was readily agreed to"; "See what his conduct has brought him to."

The preposition at the end of the following sentence destroys ease: "It is a mystery which we firmly believe the truth of, and humbly adore the depth of." A better order is, "It is a mystery, the truth of which we firmly believe, and the depth of which we humbly adore."

In the following sentence the position of the preposition is a matter of choice between a more or less formal mode of expression:

Formal.	Less Formal.
These were the authorities to which he referred or upon which he commented.	These were the authorities which he referred to or commented on.

123. Clearness and Force not to be Sacrificed to Ease.—In their endeavor to attain ease, some writers sacrifice sense to sound, and thus, while

they make their language agreeable to the ear, fail in point of clearness and force. A writer's first duty to his readers is to make his language clearly and easily understood. On this point Dean Alford gives us the following advice:

"Be simple, be unaffected in your speaking and writing. Never use a long word where a short one will do. Call a spade a *spade*, not a *well-known oblong instrument of manual husbandry;* let home be *home*, not a *residence;* a place a *place*, not a *locality;* and so of the rest. Where a short word will do, you always lose by using a long one. . . . Elegance of language may not be in the power of all of us; but simplicity and straightforwardness are. Write much as you would speak; speak as you think. If with your inferiors, speak no coarser than usual; if with your superiors, no finer."

Nevertheless, he who wishes to please his reader must not only avoid clumsy constructions, but must also make what he says attractive. A rough style repels the reader and predisposes him unfavorably.

If we examine the sentences of authors noted for ease, we shall find that they not only avoid harsh words and constructions, but that they give to their language a certain indefinable grace, which seems to spring from the writer's personality. A helpful exercise in acquiring ease is to read aloud from such authors as Goldsmith, Irving, and Cardinal Newman, whose works are specially noted for this quality.

The following extract from Washington Irving is remarkable for its ease:

But Europe held forth all the charms of storied and poetical association. There were to be seen the masterpieces of art, the refinement of highly cultivated society, the quaint peculiarities of ancient and local custom. My native country was full of youthful promise; Europe was rich in the accumulated treasures of age. Her very ruins told the history of times gone by, and every moldering stone was a chronicle. I longed to wander over the scenes of renowned achievement—to tread, as it were, in the footsteps of antiquity—to loiter about the ruined castle—to meditate on the falling tower—to escape, in short, from the commonplace realities of the present, and lose myself in the shadowy grandeur of the past.

124. Summary.—Ease may be promoted by avoiding (1) harsh sounding words and phrases, (2) the disagreeable repetition of sounds, (3) the unnecessary repetition of words, (4) awkward constructions, and (5) by taking care not to place words and phrases of little importance where they will receive undue stress.

EXERCISE 100.

Tell wherein the following sentences lack ease, and rewrite them:

1. He excelled in keen satire and in broad humor too.

2. He pulled out his purse to reimburse the unfortunate man.

3. Thou rushedst into the midst of the conflict and swervedst not.

4. They were refused entrance into, and forcibly driven from, the house.

5. The farmer gave orders to his son to order the hired man to put the reaper in order.

6. That institution was inaugurated[1] under the auspices of a most distinguished personage.

7. She lingered long and lovingly to look at the window where widows' weeds were on exhibition.

[1] Is this word correctly used?

8. I bore the diminution of my riches without any outrages of sorrow or pusillanimity of dejection.

9. The house that was lately in process of erection has been destroyed by the devouring element.

10. Shakespeare was the sun among the lesser lights of English poetry, and a native of Stratford-on-Avon.

11. *Should* is used to express a future, dependent on a past tense, and when the event is under our control.

12. She listened while he opened the street door and closed it, and to his footsteps growing fainter along the pavement outside.

13. After attending divine service, a vast concourse congregated to behold the victims of unbridled passion launched into eternity.

14. As he stood on the stoop tranquilly soliloquizing, a mysterious visitant of our terrestrial sphere shot athwart the inky atmosphere.

15. The orders of the department are ordinarily posted on the bulletin board, in order that mistakes may be detected and corrected.

16. On Washington and Richmond the eyes of the world were fixed, and by the turns of the balance on it the chances on it of the combatants measured.

EXERCISE 101.

The following sentences violate unity or ease. Correct them:

1. He turned to the left and left the room.

2. This affords just grounds to the other colleges for indignation.

3. Francis, in this state of affairs, vacillated between two points.

4. The performer on and author of the instrument was forgotten in his work.

5. Marner was a weaver by trade and was looked upon as a man having control over evil spirits.

6. Pope was born a few miles from London, and from the age of twelve he educated himself at home.

7. Marner was a pallid young man with prominent, short-sighted, brown eyes, round shoulders, and below the medium height.

8. Eppie's mother started for Squire Cass' house, she took opium, and went to sleep in the snow near Marner's hut, and died.

9. I had been cooped up in the house all morning and so started out in the middle of the afternoon for a walk.

10. While at Raveloe, before he met Eppie, Marner's chief interest in life was to gain a large sum of money, and during the evening hours he would enjoy himself in counting his gold until he knew every piece.

11. The moon is situated about two hundred and forty thousand miles from the earth, and is supposed to be an opaque body shining only by the reflection of the rays passing from the sun, and it influences the waters of the earth in such a way as to produce a tidal wave twice in twenty-four hours.

EXERCISE 102.

The following sentences violate clearness or force. Correct them:

1. I'll leave a prescription to rub her with.

2. The end does not justify the means in art.

3. He accepted the invitation, but he did not go, I think.

4. Wanted—a domestic who can cook and wash children.

5. Wanted—a boy who can open oysters, with a reference.

6. I shall work for the success of this measure rather than the other.

7. Jessica, although she was a Jewess, yet she believed in Christianity.

8. A room wanted by two gentlemen, about thirty feet long and twenty feet wide.

9. He may be a good churchman, but his whole sympathies are evidently with her enemies.

10. While asleep the Lilliputians discovered him and bound him with numberless fine threads.

11. The responsibility of command proved too great for him, accustomed to obey from his youth.

12. Honesty of purpose is the only power that ever has or ever will sustain a man in such a situation.

13. A steel engraving is suspended from the back end of the wall, of the "Heroes of the Revolution."

14. There are some men who may be called the guiding and restraining conscience of their community.

15. The Jewish nation is an object of study than which there is no more interesting in the annals of history.

16. Flower-pots should be washed as often as mold or fungus growth appears, to allow evaporation and a free access of air.

17. But these classes are the right English stock, and may fairly show the national qualities, before yet art and education have dealt with them.

18. By the time I had taken five bottles, I found myself completely cured, after having been brought so near the gates of death, by means of your invaluable medicine.

19. We may recur to an earlier period, when the crown was divisible by will in England, or when at least the succession was settled in accordance with the desires of a dying sovereign, for some kind of parallel.

EXERCISE 103.

Select from the book you are reading half a dozen sentences conspicuous for ease.

EXERCISE 104.

Write a composition of three hundred words on one of the following subjects:

1. Will Wimble.
2. The Civil Service.
3. Wrongs of Hazing.
4. The Fall of Quebec.
5. The Origin of Thanksgiving.
6. A "Mardi Gras" Festival.
7. The Origin of the American Flag.
8. The Destruction of Singing Birds.
9. Mr. Burchell.
10. Yacht Racing.
11. Sir Roger at the Play.
12. The Principle of the Camera.
13. June and December in Sir Launfal.
14. The Early History of New York City.
15. Macaulay's Estimate of Milton and Dante.

PART IV

PARAGRAPHS

CHAPTER I

STRUCTURE OF THE PARAGRAPH

125. Paragraph Defined.—Our work thus far has been mainly on the choice and use of words, and on the requirements of a sentence in the attainment of correctness, clearness, unity, force, and ease. Much of our composition work has involved the writing of several sentences on one topic. A group of sentences closely connected and bearing on one topic is called a PARAGRAPH.

126. Importance of Paragraphs.—Considered in relation to discourse, paragraphs indicate changes in thought and divisions in subject-matter: thus they help a reader to follow the writer step by step and to comprehend his meaning. Not only is a composition written without paragraphs difficult to understand, but the unbroken text tires the eye and confuses the mind. On the other hand, too many paragraphs, or wrong divisions of a text into paragraphs, are misdirecting and lead to confusion.

127. Ways of Constructing Paragraphs.—Examine the structure of the following paragraphs:

1. The government went on oppressing at home and blundering abroad. A war was foolishly undertaken against France, and more foolishly conducted. Buckingham led an expedition against Rhé, and failed ignominiously. In the meantime soldiers were billeted on the people. Crimes of which ordinary justice should have taken cognizance were punished by martial law.—Macaulay. (This paragraph goes on enumerating other kinds of "oppression" and "blundering.")

Here the first sentence makes a general statement of the mistakes of the government. The rest of the paragraph specifies in what ways the government "oppressed" and "blundered." Since the first sentence contains a statement of the general topic, it may be called the TOPIC SENTENCE.

2. The proposition is peace. Not peace through the medium of war; not peace to be hunted through the labyrinth of intricate and endless negotiations; not peace to arise out of universal discord, fomented from principle, in all parts of the empire; not peace to depend on the judicial determination of perplexing questions, or the precise marking the shadowy boundaries of a complex government. It is simple peace, sought in its natural course, and in its ordinary haunts. It is peace sought in the spirit of peace, and laid in principles purely pacific, etc.—Burke: *Speech on Conciliation.*

Topic sentence. (The proposition is peace.)

What kind of peace is *not* meant.

What kind of peace *is* meant.

In paragraphs 1 and 2 the topic sentence comes first. It is short and definite. The rest of the paragraph, in each case, is devoted to an exposition of the idea in the topic sentence.

One sentence may in this manner be expanded into a paragraph. Explanations and illustrative

matter may follow to suit the theme, or as the convenience of the writer may require. But whatever details are given, they must all have a bearing on the idea developed in the topic sentence; else the paragraph fails in unity of impression.

However, it is not necessary that the topic be stated in the first sentence of the paragraph. The first sentence may serve to indicate the direction in which the thought is to move:

In the first sentence the thought is directed to the great literary revolution, and this becomes the topic of the paragraph.

3. His [Byron's] lot was cast in the time of a great literary revolution. That poetical dynasty which had dethroned the successors of Shakespeare and Spenser was, in its turn, dethroned by a race who represented themselves as heirs of the ancient line, so long dispossessed by usurpers. The real nature of this revolution has not, we think, been comprehended by the great majority of those who concurred in it.—Macaulay.

Sometimes the first sentence is intended to connect the paragraph with the one that precedes, and also to introduce a topic sentence:

The first sentence is connective and introductory.

4. Traces, indeed, of the peculiar character of Milton may be found in all his works; but it is most strongly displayed in his sonnets. These remarkable poems have been undervalued by critics who have not understood their nature. They have no epigrammatic point. There is none of the ingenuity of Filicaja in the thought, none of the hard and brilliant enamel of Petrarch in the style.—Macaulay. (The rest of the paragraph treats of the merits of the sonnets.)

In some paragraphs the topic sentence is not definitely stated:

5. When we begin to read the "Iliad," we find ourselves in the region of the most remote and even unrefined antiquity. When we open the "Æneid," we discover all the correctness and the improvements of the Augustan age. We meet with no contentions of heroes about a female slave, no violent scoldings, no abusive language; but the poem opens with the utmost magnificence; with Juno forming designs for preventing Æneas's establishment in Italy, and Æneas himself presented to us with all his fleet, in the middle of a storm, which is described in the highest style of poetry.—Blair.

Subject-matter: A comparison of the opening lines of the "Iliad" with those of the "Æneid."

As the author nowhere pointedly states his topic, paragraphs developed in this manner are liable to be tedious. Moreover, they lack distinctness. Instead of being impressed with the meaning, the reader is under the necessity of pausing at the end to frame his own topic sentence.

The topic sentence may come at the end of a paragraph:

6. We should justly ridicule a general, who, just before an action, should suddenly disarm his men, and putting into the hands of all of them a Bible, should order them, thus equipped, to march against the enemy. Here we plainly see the folly of calling in the Bible to support the sword; but is it not as great a folly to call in the sword to support the Bible? Our Saviour divided force from reason, and let no man presume to join what God hath put asunder. When we combat error with any other weapon than argument, we err more than those whom we attack.—Colton.

Subject-matter: Error can be combated only by argument.

Topic sentence.

The tendency of this method is to create confusion. The reader may be left in doubt as to what the purpose of the paragraph is until he has

come to the end. Then the mind must go back to trace the bearing of the subject-matter to the topic sentence.

128. Most Effective Method of Constructing a Paragraph.—We have seen that a paragraph may be constructed in any of the following ways:

1. By expanding the topic sentence.

2. By making the first sentence indicate the trend of thought, and then developing the thought thus indicated.

3. By beginning the paragraph with a connecting or introductory sentence, and leading up to the topic sentence and its development.

4. By developing one main idea throughout and nowhere definitely stating the topic.

5. By developing an idea and embodying it in a topic sentence at the end.

The most natural and, usually, the most advantageous method of constructing a paragraph is to begin with a topic sentence, or with a sentence which indicates the direction in which the thought is to move, and, by expanding, amplifying, and illustrating this, to develop the thought until even the careless reader must be impressed with its significance.

EXERCISE 105.

Find in your reading three paragraphs beginning with a topic sentence; three paragraphs beginning with a sentence which indicates the trend of thought; three beginning with a connecting sentence which leads up to the topic.

129. Ease in Transition.—As the paragraph is a collection of sentences, it is clear that these sentences must be so related to one another that, when put together, they form an effective whole. The transition from one sentence to another should be natural and easy.

Ease in transition may be effected:

1. By repeating a word or phrase:

But the sound of a *sharp bark* inside, as Eppie put the key in the door, modified the donkey's views, and he limped away again without bidding. The *sharp bark* was the sign of an excited welcome that was awaiting them from the knowing terrier, etc.—George Eliot: *Silas Marner, chap. xvi.*

In the paragraph just quoted transition is rendered easy by the repetition of the words in italics.

2. By using connectives:

The challenge of Athelstane was delivered with no good grace; for a large mouthful, which required the exercise of both jaws at once, added to a natural hesitation, considerably dampened the effect of the bold defiance it contained. *Still, however,* his speech was hailed by Cedric as an incontestable token of reviving spirit in his companion, whose previous indifference had begun, notwithstanding his respect for Athelstane's descent, to wear out his patience. *But* he now cordially shook hands with him in token of his approbation, etc.—Scott: *Ivanhoe, chap. xxi.*

In this paragraph quoted above ease in transition is brought about by means of the italicized connectives.

3. By connecting the sentences so closely in thought that neither repetition nor connectives are needed:

The first thing that we have to consider with regard to the nature of the object is the number of people in the colonies. I have taken for some years a good deal of pains on *that point.* I

can by no calculation justify myself in placing the number below *two millions of inhabitants* of our own blood and color, besides at least *five hundred thousand others*, who form no inconsiderable part of the strength and opulence of the whole. This, sir, is, I believe, about the *true number*. There is no occasion to *exaggerate* where plain truth is of so much weight and importance. But whether I put the present *numbers* too high or too low is a matter of little moment. Such is the strength with which *population* shoots in that part of the world that, state the *numbers* as high as you will, while the dispute continues the exaggeration ends. While we are discussing any given *magnitude*, they are grown to it. While we spend our time in deliberating on the mode of governing *two millions*, we shall find we have *millions more* to manage. Your children do not grow faster from infancy to manhood than they *spread from families to communities*, and *from villages to nations*.—Burke: *Speech on Conciliation.*

Here the subject-matter contained in the topic sentence is the number of people in the colonies, and the italicized part of each sentence is a direct allusion to the idea embodied in the topic sentence.

130. Means of Effecting Ease in Transition.—Ease in transition may be effected by (1) repeating a word or phrase, (2) using connectives, (3) making the connectives in thought so close that repeated words and connectives are unnecessary.

In a well-framed paragraph the movement from sentence to sentence will be so easy and natural that connectives will either not be needed at all, or, if needed, will be employed only for the sake of giving variety to the construction.

EXERCISE 106.

Tell in what way transition from sentence to sentence is effected in your last composition.

EXERCISE 107.

Tell in what way each of the following paragraphs is constructed, and how transition from sentence to sentence is effected:

One afternoon, when the sun was going down, a mother and her little boy sat at the door of their cottage, talking about the Great Stone Face. They had but to lift their eyes, and there it was plainly to be seen, though miles away, with the sunshine brightening all its features.—Hawthorne: *Twice-Told Tales.*

The gulls are the children of sky and ocean, bred to storm. They have no music. Their voices are shrill like the boatswains. They have no home save a spot of sand or rock where their young are reared near thundering surf and moaning tides. Their lives are long continued buffeting with wind and wave, voyages under white wings across monotonous wastes of water. They are the mariners among birds, and all their ways have the mark of the sea upon them. The sea rules them, charms them, binds them to itself, and robs them, as it robs their human counterpart of much of the sweetness and rest of home.—Frank Bolles: *From Blomidon to Smoky.*

There is one day when all things are tired, and the very smells, as they drift on the heavy air, are old and used. One cannot explain this, but it feels so. Then there is another day—to the eye nothing whatever is changed—when all the smells are new and delightful, and the whiskers of the Jungle People quiver to their roots, and the winter hair comes away from their sides in long draggled locks. Then, perhaps, a little rain falls, and the trees and the bushes and bamboos and the mosses and the juicy-leaved plants wake with a noise of growing that you can almost hear, and under this noise runs, day and night, a deep hum. *That* is the noise of the spring—a vibrating boom, which is neither bees nor falling water, nor the wind in the tree tops, but the purring of the warm, happy world.—Kipling: *The Jungle Book.*

EXERCISE 108.

Criticize with reference to transition from sentence to sentence the paragraphs quoted on pages 167 and 168.

EXERCISE 109.

Rewrite the following composition, making the transition from sentence to sentence easier:

DIVING FOR COINS.

Most of those boys in India who are fortunate enough to be able to spend their lives on the seacoast occupy themselves a great deal in swimming around ships and under them.

The mail steamer bound to and from England always touches at Aden, a small island in the Arabian Sea, not far from the southern mouth of the Red Sea. This island is famous for the large number of expert little divers which it contains. As soon as the steamer has dropped its anchor, it is surrounded by fifty or sixty little dug-outs, about six feet long and a foot wide. Each diver has one of these little boats, which he can maneuver with amazing ease and speed. They all make a rush for the gangway, and are on deck in a few seconds, begging the gentlemen to throw silver pieces into the water. As soon as the coin strikes the water, the diver, who has now reached the highest point he can in the rigging, dives; and I never saw one miss his coin yet. They generally get a good sum of money out of every steamer that comes into port, a dollar, perhaps, which will support an average native for over two months. The dive is generally about fifty feet, and at that height, to make sure of a coin every time takes a pretty good eye. They secure their money in their mouths or ears while diving, and it is curious to see what a large number of pieces they can hold.

EXERCISE 110.

Select three paragraphs from your reading; show the construction of each and the transition from sentence to sentence.

CHAPTER II

REQUIREMENTS OF THE PARAGRAPH

131. The Sentence and the Paragraph.—The sentence, as we have seen, should possess clearness, unity, force, and ease. What has been said with reference to the requirements of the sentence will apply to the paragraph. As the sentence is the development of one idea, so the paragraph is the development of one topic. A paragraph, like a sentence, should be complete in itself, and it should be developed with the same regard to clearness, unity, force, and ease. Read carefully the following paragraphs, noting their structure and the transitions from sentence to sentence:

I have always preferred cheerfulness to mirth. The latter I consider as an act, the former as a habit of the mind. Mirth is short and transient, cheerfulness fixed and permanent. Those are often raised into the greatest transports of mirth who are subject to the greatest depressions of melancholy. On the contrary, cheerfulness, though it does not give the mind such an exquisite gladness, prevents us from falling into any depths of sorrow. Mirth is like a flash of lightning, that breaks through a gloom of clouds, and glitters for a moment; cheerfulness keeps up a kind of daylight in the mind, and fills it with a steady and perpetual serenity.—Addison: *The Spectator, No. 381.*

Topic sentence. (Cheerfulness preferred to mirth.)

Development. (Why the author prefers cheerfulness to mirth.)

Illustration.

This paragraph has clearness, because it keeps prominent one leading thought and presents this

thought so that it is easily understood. It has unity, because it contains nothing foreign to the topic and deals with one main idea, which it presents from one point of view. It has force, because it emphasizes one main subject, grows in interest as it proceeds, and closes with an effective sentence. It has ease, because the movement from sentence to sentence is smooth and the transition is effected without checking the flow of thought.

Topic sentence. The recompense which the wits of that age could obtain from the public was so small that they were under the necessity of eking out their incomes

Particularized. by levying contributions on the great. Every rich and good-natured lord was pestered by authors with a mendicancy so importunate, and a flattery so abject, as may in our time seem incredible. The patron to whom a work was inscribed was expected to reward the writer with a purse of gold. The fee paid for the dedication of a book was often much larger than the sum which any publisher

Results. would give for the copyright. Books were therefore frequently printed merely that they might be dedicated. This traffic in praise produced the effect which might have been expected. Adulation pushed to the verge sometimes of nonsense and sometimes of impiety, was not thought to disgrace a poet. Independency, veracity, self-respect were

Summary. things not required by the world from him. In truth, he was in morals something between a pander and a beggar.—Macaulay.

The foregoing extract fulfils the requirements of a good paragraph. Note the logical development of the topic, the easy transition from one sentence to another, and how force is gained by the effective summary sentence at the end.

Taste, in the sense in which I have explained it, is a faculty common in some degree to all men. Nothing that belongs to human nature is more general than the relish of beauty of one kind or other; of what is orderly, proportioned, grand, harmonious, new, or sprightly. In children, the rudiments of tastes discover themselves very early in a thousand instances; in their fondness for regular bodies, their admiration of pictures and statues, and imitations of all kinds; and their strong attachment to whatever is new or marvelous. The most ignorant peasants are delighted with ballads and tales, and are struck with the beautiful appearance of nature in the earth and heavens. Even in the deserts of America, where human nature shows itself in its most uncultivated state, the savages have their ornaments of dress, their war and their death songs, their harangues and their orators. We must therefore conclude the principles of taste to be deeply founded in the human mind. It is no less essential to man to have some discernment of beauty, than it is to possess the attributes of reason and of speech.—Blair.

Transition and topic.

Topic restated.

Particularized.

Conclusion and reiteration.

The foregoing paragraph is good. Note the increase in force gained by reiteration.

I am fully persuaded that one of the best springs of generous and worthy action is to have generous and worthy thoughts of ourselves. Whoever has a mean opinion of the dignity of his nature will act in no higher a rank than he has allotted himself in his own estimation. If he considers his being as circumscribed by the uncertain term of a few years, his designs will be contracted into the same narrow space he imagines is to bound his existence.

Topic.

The contrary.

Result of this contrary.

The foregoing paragraph is well constructed. The assertion in the topic sentence is proved by showing the results of the contrary.

Topic. (Disappointment.) What had been expected. Illustration. Reasons for disappointment.

This work[1] has greatly disappointed us. Whatever faults we may have been prepared to find in it, we fully expected that it would be a valuable addition to English literature; that it would contain many curious facts and many judicious remarks; that the style of the notes would be neat, clear, and precise; and that the typographical execution would be, as in new editions of classical works it ought to be, almost faultless. We are sorry to be obliged to say that the merits of Mr. Croker's performance are on a par with those of a certain leg of mutton on which Dr. Johnson dined, while traveling from London to Oxford, and which he, with characteristic energy, pronounced to be "as bad as bad could be, ill fed, ill killed, ill kept, and ill dressed." This edition is ill compiled, ill arranged, ill written, and ill printed.

This extract meets all the requirements of a good paragraph.

Devices for securing Clearness:

1. Keep prominent the idea contained in the topic sentence.
2. See that every sentence has clearness.

Devices for securing Unity:

1. Write the paragraph with a purpose.
2. Make the purpose apparent in every sentence.
3. Exclude heterogeneous matter.

Devices for securing Force:

1. Bring early into the paragraph a brief, explicit topic sentence, or some sentence that will indicate the trend of thought.
2. As you proceed with the development of the paragraph, arrange the various details in the order of their importance, thus forming a climax.

[1] *Life and Works of Samuel Johnson*, edited by J. W. Croker.—Macaulay.

3. Employ apt illustrations and comparisons.
4. Employ judicious iteration.

Devices for securing Ease:

1. See that each sentence has ease.
2. See that the transition from sentence to sentence is gradual and without interruption.

132. Analysis and Criticism of Paragraphs.—

We listened to the song with deep interest, and were moved no less by the sweet clear voice than by the pathetic and tender words. The hour was late, and we had decided to go after the song was finished. Our friends were expecting us at home, but the weather being disagreeable, we had deferred going till this late hour.	Topic sentence. Matter not related to the topic.

This paragraph lacks clearness, because it is written without a definite purpose, and because it fails to make prominent one leading thought. It lacks unity, because it does not convey a complete idea, and because the last sentence is not related to the rest of the paragraph. It lacks force, because it does not convey a distinct impression. It lacks ease, because the transition from sentence to sentence is abrupt.

His reading was desultory. A novel, a poem, a work on philosophy or political economy—whatever he might chance to take up—absorbed him for the time being. His range of knowledge was, therefore, broad, but it was unclassified knowledge, and seldom served a useful purpose either in writing or in conversation. He was scarcely twenty-five years old, though he looked older.	Topic sentence. Explanatory. Result. Foreign matter.

The last sentence of this paragraph violates unity because it contains an idea foreign to the topic.

Transition and introductory sentence. The action moves forward to the erection of the monument. The action goes back to the funeral. We are carried forward again to the monument.

On the third day after the action the dead were buried in the naval churchyard; the ceremony was made as public and as solemn as the occasion required. A public monument was erected upon the spot where the slain were gathered together. A subscription was opened on the day of the funeral for the relief of the sufferers, and collections were made in aid of it throughout all the churches in the kingdom. This appeal to the feelings of the people was made with circumstances which gave it full effect. A monument was raised in the midst of the church; young maidens, dressed in white, stood round it; and a suitable oration was delivered from the pulpit.

The foregoing paragraph lacks unity, and the sentences do not follow the order of events.

133. Summary.—A paragraph has clearness when it keeps prominent one leading thought, and presents this thought so that it is easily understood; it has unity when it expresses a complete idea, and contains only matter that is related to this idea; it has force when it emphasizes one main subject, makes a distinct impression, and increases in interest as it proceeds; it has ease when the transition from sentence to sentence is smooth and uninterrupted.

EXERCISE 111.

After the manner indicated above, analyze and criticize the following paragraphs:

When most disguised and repressed, the wisdom of the gospel has been modifying our philosophy and teaching a loftier system of its own. A Howard, sounding and circumnavigating the ocean of human misery, is only an obedient agent of its philanthropy. A Clarkson and a Wilberforce have only given utterance to its tender and righteous appeals for the slave. A Raikes, a Bell, and

a Lancaster have simply remembered its long neglected injunction, "Suffer little children to come unto me."

Have we proof or illustration of the topic in the foregoing? Does the quotation at the close confirm the topic?

It is a twice-told tale that the world is passing away from us. God has written it upon every page of his creation that there is nothing here which lasts. Our affections change. The friendships of the man are not the friendships of the boy. The face of the visible world is altering around us: we have the gray moldering ruins to tell of what once was. Our laborers strike their plowshares against the foundations of buildings which once echoed to human mirth—skeletons of men to whom life was once dear—urns and coins that remind the antiquarian of a magnificent empire. This is the history of the world, and all that is in it. It passes while we look at it. Like as when you watch the melting tints of the evening sky—purple-crimson, gorgeous gold, a few pulsations of quivering light, and it is all gone. "We are such stuff as dreams are made of."

In the foregoing paragraph note the repetition of the topic. With which sentence does the author begin particularizing? Does he summarize?

The other sort of men were the *politicians.* To them, who had little or not at all reflected on the subject, religion was in itself *no object of love or hatred.* They disbelieved it, and *that was all.* Neutral with regard to that object, they took the order, which in the present state of things might *best answer their purposes.* They soon found that they could not do without the *philosophers;* and the *philosophers* soon made them sensible that the destruction of religion was to supply them with means of conquest, first at home and then abroad.

Notice that the word or words italicized in each sentence suggest the thought of the sentence following—a peculiar characteristic of Burke's style. Is

the first a topic sentence? What is the dominating word in each sentence?

The next day Walker attacked Massana and gained the first plaza. But to get possession in a like manner of the other plazas would have necessitated great loss of life. Recognizing this, he began a regular and slow approach.

Note the change in the point of view.

Louder and louder became the wailing, both inside and out. The squaws formed in a procession and walked around the corpse, each taking a handful of earth from the basket and scattering it over the body. The earth was dry and soon filled the air with dust.

EXERCISE 112.

Analyze three or four paragraphs selected from some book.

EXERCISE 113.

Construct a paragraph on the personal appearance of Washington, making use of the facts given below:

1. Washington was tall, strong, and muscular. He was over six feet tall—weighed 200 pounds—was erect in carriage—his countenance was dark—his hair turning to red—his eyes were cold gray—his nose prominent—his hands large—he wore a number 13 boot—very athletic—could cover 22 feet with a single running jump—was an excellent shot, swordsman, and rider.

Finish paragraph 2 by defining each kind of government.

2. All the governments in the world can be reduced to three kinds—*monarchy*, *aristocracy*, and *democracy*.

With 3 as a topic sentence, write a paragraph describing Texas.

3. Texas is the largest State in the Union.

With 4 as a topic sentence, write a paragraph telling what you can about the character and fortunes of André.

4. There is something singularly interesting in the character and fortunes of André.

Taking 5 as a topic sentence, develop a paragraph showing that the sentiment is true.

5. An overweening conceit of our own merits and superiority, accompanied by a mean opinion of every other person, will be a source of such constant annoyance to us as to embitter life and make us very unhappy.

EXERCISE 114.

Write a good paragraph on one or more of the following subjects:

1. Slang.
2. The Busybody.
3. The Mocking-Bird.
4. Character of Goldsmith.
5. Winter in my Native State.
6. Cornelia, the Mother of the Gracchi.
7. Some Uses and Abuses of Amusement.
8. The Paragraph.
9. A Winter Walk.
10. The Fourth of July.
11. The American Pioneer.
12. The Sagacity of the Spider.
13. The Surrender of Ticonderoga.
14. Requirements of the Paragraph.

CHAPTER III

PARAGRAPHS IN SUCCESSION

134. Too Many Paragraphs.—Sometimes a paragraph is indicated where the matter is so closely connected that no division is needed; as:

I.

It was not until the year 1802 that the monarchs of England ceased to style themselves "King of France," a title which they had borne ever since the days of King Henry V.

This title was abandoned as the result of the Treaty of Amiens between England and France, and a clause to that effect was embodied in the agreement.

II.

It was not until the year 1802 that the monarchs of England ceased to style themselves "King of France," a title which they had borne ever since the days of King Henry V. It was abandoned as the result of the Treaty of Amiens between England and France, and a clause to that effect was embodied in the agreement.

The relation between these sentences is so close and the transition so easy that they naturally fall into one paragraph.

135. Too Few Paragraphs.—Sometimes a paragraph is not indicated where there is a sufficient break in the context to require one; as:

I.

There is a special interest taken just now in Arctic exploration, and the eyes of several nations are turned towards the the Pole. The method proposed

II.

There is a special interest taken just now in Arctic exploration, and the eyes of several nations are turned towards the Pole.

by Captain Bernier seems the most feasible of all those heretofore proposed. It has the approval of all experts in the way of Arctic navigation to whom it has been submitted in various parts of the globe.

The method proposed by Captain Bernier seems the most feasible of all those proposed. It has the approval of all experts in Arctic navigation to whom it has been submitted in various parts of the globe.

Here is material for two paragraphs: the first directs the reader's attention to the interest taken by several nations in Arctic explorations; the second refers to the method proposed by a certain man. Both sentences refer to Arctic exploration, but the change in the point of view necessitates a new paragraph.

A change in the topic or a change in the point of view should be indicated by a new paragraph.

EXERCISE 115.

Divide the following article at the proper places into three paragraphs:

Cloves are now cultivated in many of the tropical regions of the earth. A clove-tree begins to bear at the age of ten years, and continues until it reaches the age of seventy-five years. There are two crops a year, one in June and one in December. The tree is an evergreen and grows from forty to fifty feet high, with large oblong leaves, and crimson flowers at the end of small branches in clusters of from ten to twenty. The cloves, which are the undeveloped buds, are at first white, then light green, and at the time of gathering bright red. Pieces of white cloth are spread under the trees at harvesting time, and the branches are beaten gently with bamboo sticks until the cloves drop. They are dried in the sun, being tossed about daily until they attain the rich dark color which proclaims them ready for shipment.

136. Transition.—The easy transition from paragraph to paragraph is a matter of no less importance than the easy transition from sentence to sentence.

In the following paragraphs easier transition may be effected by a few slight changes in the structure of the sentences:

I.

His voice was clear, but his enunciation was not distinct. He seemed to make an effort to pronounce the vowels, while he left the consonants to take care of themselves.

Doubtless his long residence in Italy and his devotion to the study of the Latin languages helped to give him this peculiarity. The peculiar softness of the Latin languages is, in great measure, due to the fact that greater stress is laid on the vowels in pronunciation than on the consonants.

II.

His voice was clear, but his enunciation was not distinct. He seemed to pronounce the vowels, while he left the consonants to take care of themselves.

This peculiarity was doubtless due to his long residence in Italy and to his devotion to the study of the Latin languages. The peculiar softness of the Latin languages is, in great measure, due to the fact that greater stress in pronunciation is laid on the vowels than on the consonants.

Because the words "this peculiarity" point back to the first paragraph, the transition is rendered easier by placing them at the beginning of the second paragraph.

In the following passage the lack of a connecting link hinders easy transition:

I.

Probably no human invention has aided the course of justice to a greater extent than the snapshot camera. It has been instrumental in condemning criminals, and has also been the means before now of saving innocent lives.

Alfred Grayson, an English-

II.

Probably no human invention has aided the course of justice more than the snapshot camera. It has been instrumental in condemning criminals, and has also been the means before now of saving innocent lives.

A case in point is that of Alfred Grayson, an Englishman,

man, who was living a few years ago at Rio de Janeiro, was accused of the murder of a Brazilian named Linares, a clerk in the same office with himself.

who was living a few years ago at Rio de Janeiro. He was accused of the murder of a Brazilian named Linares, a clerk in the same office with himself.

The words added bridge over the gap between the two paragraphs.

Sometimes transition is rendered easier by the use of a connective:

I.

There can be no doubt that English has been making rapid strides in the line of becoming a universal language. On the Baltic and Black Seas shipping charters are commonly drawn in English, whatever the nationality of the parties interested. At the present time one or two authors of foreign nationality write in English in preference to their native tongues, since a wider circle of readers is thus open to them.

It must be admitted that English has some serious drawbacks. The system, or rather the lack of system, of spelling is a serious hindrance, and although this is a matter that might be remedied, there is a yet greater hindrance. It is easier to be ambiguous in English than in any other language.

II.

There can be no doubt that English has been making rapid progress toward becoming a universal language. On the Baltic and the Black Seas shipping charters are commonly drawn in English, whatever the nationality of the parties interested. At the present time one or two authors of foreign nationality write in English in preference to their native tongues, since a wider circle of readers is thus open to them.

It must be admitted, however, that English has some serious drawbacks. The system, or rather the lack of system, of spelling is a serious hindrance; and although this might be remedied, there is a yet greater hindrance. It is easier to be ambiguous in English than in any other language.

Here the word "however" near the beginning of the second paragraph helps to make the transition easy.

Transition may be rendered smoother by the repetition of some dominant word which serves as a link between paragraphs:

Liberty came to a race of slaves crouching under Egyptian whips, and led them forth from the house of bondage. She hardened them in the desert, and made them a race of conquerors. The free spirit of the Mosaic law took their thinkers up to heights where they beheld the unity of God, and inspired their poets with strains that yet phrase the highest exaltations of thought.

Liberty dawned on the Phœnician coast, and ships passed the Pillars of Hercules to plow the unknown sea. She shed a partial light on Greece; and marble grew to shapes of ideal beauty, words became the instruments of subtlest thought, and against the scanty militia of free cities the countless hosts of the great King broke like surges against a rock.

She cast her beams on the four-acre farms of Italian husbandmen, etc.—Henry George.

Here the word "Liberty" repeated in the second paragraph and the use of the pronoun "she," which stands for Liberty, in the third paragraph make a smooth and graceful transition.

The connection between paragraphs may be so close that the transition is smooth without the aid of devices for securing continuity:

William Phipps was a poor man's son, and was born in the province of Maine, at the time when our country was under British rule.

In his boyhood and youth he used to tend sheep upon the hills, and until he had grown to be a man he did not even know how to read or write. Tired of tending sheep he next apprenticed himself to a ship-carpenter, and spent about four years in hewing the crooked limbs of oak trees into keels for vessels.—Hawthorne.

Here an account of Sir William Phipps' boyhood so naturally follows what is contained in the first paragraph that no device for connection is needed.

137. Summary.—Transition may be effected by (1) constructing the first sentence of each paragraph so that it will clearly indicate its relation to that which precedes, (2) by inserting a connecting sentence where there seems to be a gap or break between two paragraphs, (3) by using connectives, (4) by the repetition of a word or the use of a pronoun, (5) by a close relation between paragraphs.

In passing from paragraph to paragraph there should be no perceptible interruption in the flow of thought, no break in the continuity of the discourse. From beginning to end each successive paragraph should arise naturally from what precedes and should lead gradually to what follows. In employing devices for connecting sentences and paragraphs, it should be borne in mind that the best style is that which aims to give variety, and which attains its end without diverting the attention of the reader from the thought to the manner of expression.

EXERCISE 116.

Find in your reading three consecutive paragraphs and tell how they are connected.

EXERCISE 117.

Analyze each of the following paragraphs and tell how transition from one to the other is effected:

If you would be loved as a companion, avoid unnecessary criticism upon those with whom you live. The number of people who have taken out judges' patents for themselves is very large in any society. Now it would be hard for a man to live with another who was always criticizing his actions, even if it were just and kindly criticism. It would be like living between the glasses of a

microscope. But these self-elected judges, like their prototypes, are very apt to have the persons they judge brought before them in the guise of culprits.

One of the most provoking forms of the criticism above alluded to is that which may be called criticism over the shoulder. "Had I been consulted," "Had you listened to me," "But you always will," and such short snaps of sentences may remind many of us of dissertations which we have suffered and inflicted, and of which we cannot call to mind any soothing effect.

Another rule is, not to let familiarity swallow up all courtesy. Many of us have a habit of saying to those with whom we live such things as we say about strangers behind their backs. There is no place, however, where real politeness is of more value than where we mostly think it would be superfluous. You may say more truth, or rather speak out more plainly, to your associates, but not less courteously, than you do to strangers.

Again, we must not expect more from the society of our friends and companions than it can give; and especially must not expect contrary things, etc.

EXERCISE 118.

Rewrite the following extract, improving the transition from paragraph to paragraph:

In the battle of Copenhagen, Nelson, fighting against terrible odds, gained a magnificent victory. The Danes were about to enter into an alliance with France, and Nelson was sent to intercept their fleet.

The first admiral was Sir Hyde Parker; but, as his ship had stuck upon some shoals, he was obliged to look on idly while Nelson was fighting. Fearing that the enemy was about to triumph, Admiral Parker ordered the signal-flag to be put up which meant that the British should cease fighting.

Nelson raised his telescope to his sightless eye—for he could use only one of his eyes—and cried: "I don't see the signal! Keep mine flying for close battle—nail it to the mast! That is the way to answer such signals!"

It is easy to conceive the effect upon the gallant tars. The Danes were crushed, and the possibility of an alliance between Denmark and France was removed.

EXERCISE 119.

Write three consecutive paragraphs on one of the following subjects. Pay special attention to paragraph structure and to transition from paragraph to paragraph:

1. Arbor Day.
2. A Snow-Storm.
3. Every-Day Heroes.
4. The Story of John Maynard.
5. Three Common Wild Flowers.
6. Burke as a Literary Man, as an Orator, and as a Statesman.
7. A County Fair.
8. Burns' Sympathy.
9. A Geological Excursion.
10. The Death of Socrates.
11. What a Country Owes to Agriculture.
12. The Black Knight in "Ivanhoe."

PART V

THE WHOLE COMPOSITION

CHAPTER I

STRUCTURE OF THE WHOLE COMPOSITION

138. Structure of the Whole Composition.—What has been said on the structure of the sentence and the paragraph is true of the structure of the whole composition. In brief, as the paragraph may be regarded as an expanded sentence, so the whole composition is a series of consecutive paragraphs bearing on one subject.

139. A Poor Composition.—Cardinal Newman in "The Idea of a University" gives an example of a composition which he says is only too common in schools and colleges. This example is quoted below as a warning against the folly of choosing unwieldy subjects, and to show the absurdity of attempting to write a composition without having a definite purpose:

FORTES FORTUNA ADJUVAT.[1]

Of all the uncertain and capricious powers which rule our destiny, fortune is the chief. Who has not heard of the poor being raised up, and the rich being laid low? Alexander the Great said that he envied Diogenes in his tub, because Diogenes could have nothing

[1] Fortune helps the brave.

less. We need not go far for an instance of fortune. Who was so great as Nicholas, the Czar of all the Russias, a year ago, and now he is "fallen, fallen from his high estate, without a friend to grace his obsequies." The Turks are the finest specimens of the human race, yet they, too, have experienced the vicissitudes of fortune. Horace says that we should wrap ourselves in our virtue, when fortune changes. Napoleon, too, shows us how little we can rely on fortune; but his faults, great as they were, are being redeemed by his nephew Louis Napoleon, who has shown himself very different from what we expected, though he has never explained how he came to swear to the Constitution, and then mounted the imperial throne.

From all this it appears that we should rely on fortune only while it remains—recollecting the words of the thesis, "Fortes fortuna adjuvat"; and that, above all, we should ever cultivate those virtues which will never fail us, and which are a sure basis of respectability, and will profit us here and hereafter.

This composition with its Latin title, its allusions to great men, and its classical quotations sounds as if it might be something more than ordinary; but after reading it, we cannot lay hold of anything definite that has been said on the subject. There is no reason why the first sentence should not stand second and the second first, or why these sentences should not be placed in the middle or at the end of the composition. Indeed the order of the sentences throughout might be reversed without materially changing the thought. From the first word of the title to the close of the composition there are faults which every writer should guard against.

140. The Title.—A less pretentious title would be better, and it should be given in English. The reader scarcely knows what to expect from so high-sounding a title as "Fortes Fortuna Adjuvat." It

is better to choose a title that is within the range of a pupil's knowledge, one in which he feels an interest and about which he can write something rational. The title should be suggestive of the subject-matter, or should suggest the central idea of the composition. Moreover, it should be such as is likely to interest the reader, or, at least, to arouse his curiosity. When a suitable title cannot at first be thought of, it is sometimes advisable to write the composition, keeping closely to the subject, and to reserve the final wording of the title until the composition is finished.

141. Gathering Material.—One reason why we can lay hold of nothing definite in Cardinal Newman's example of a stupid composition is because the writer has taken no pains to collect ideas bearing on his topic. Even in a school composition it is impossible to make something out of nothing. In the sample given by Cardinal Newman, the writer goes off at once into a dissertation on "fortune," which is not his subject. He wanders from Alexander to Diogenes, and from Czar Nicholas to the Turks, and from the Turks to Louis Napoleon; and in all there is not one sentence bearing on his title. To avoid writing in this slipshod, rambling manner, one should store his mind with information on his subject before beginning to write. "The rule is," says Cardinal Newman, "first think, and then write: don't write when you have nothing to say; for, if you do, you will make a mess of it."

142. The Plan.—Though the writer had gathered abundant material on "Fortes Fortuna Adjuvat," he would not have been able to write a good composition without having previously outlined a definite plan. To be of any use material must be so arranged as to follow a certain order. As Thoreau says, "Nothing goes by chance in a composition." The first question should be, "What is the purpose of this composition?" When a definite purpose has been decided on, it is important to arrange the material that has been gathered so that it will bring out in the best manner possible the central idea in the composition. As in the case of sentences and paragraphs, important ideas must come in emphatic places, and ideas of minor importance in places where they will not receive undue attention.

In the preparation of the plan it will be advantageous to jot down ideas on the subject, and then to frame general assertions embodying as many of these ideas as possible. These assertions will serve as topic sentences, and the subordinate ideas will be of use in developing the paragraphs.

143. The Parts of a Composition.—When material has been thus gathered and thoughts grouped together, the next step is to consider the subject-matter with reference to the three divisions into which compositions naturally fall: INTRODUCTION, DISCUSSION, CONCLUSION.

The function of each of these parts may be seen in the following account of a football game as popularly written:

H——, 10; U——, 5.

Introduction. To-day's game against U—— was one of the most exciting seen on the H—— field this year, and, although H—— won by a score of 10 to 5, the game she put up was not such a one as would augur well for the outcome of the S—— game. The team cannot overcome its great fault of playing a sleepy game in the first half. It always takes more than half the game to get the H—— players thoroughly awake.

Discussion. (Particulars of the first half of the game.) In the first half to-day Captain K——, of U——, had the advantage of a strong wind, and by punting at every opportunity worked the ball down, gaining ten to twenty yards on every exchange of punts, until the ball was U——'s on H——'s twenty-yard line. H—— succeeded in kicking a goal from a place-kick a few minutes before the end of the half. Score: U——, 5; H——, 0.

(Particulars of the second half of the game.) In the second half, with the wind in her favor, H—— resorted to punting, and finally got the ball in U——'s thirty-yard line. A series of steady line plunges carried it over after about ten minutes of play. The second touch-down was made in the same way, and F—— was pushed over the line for his second touch-down, after about ten minutes of play. The ball was kept in about the middle of the field during the remainder of the half, and no more scoring was done by either side. The line men all played well during the second half, L—— especially distinguishing himself at center. P——, the quarter-back, showed some improvement in his management of the team, and got the plays off quicker than usual. H——, S——, F——, and M—— all played fast and snappy ball in the back field. The good playing, however, all came in the second half, and the team seems unable to play a hard game from start to finish.[1]

Conclusion. (Here follow the line-up, names of the umpire and the referee, number of touch-downs, time, etc.)

[1] *Public Ledger*, Philadelphia.

144. The Preparation of a Scheme.—Before beginning to write, the pupil should arrange the matter which he has gathered under certain general heads, and group under each of these heads all ideas related to it. Such an arrangement of the material may be called a SCHEME.

145. The Introduction.—The nature of the subject and the method of treatment will usually be a sufficient guide in shaping a proper introduction. It should not be long. Its purpose should be to prepare the mind of the reader to understand and appreciate what is to come in the body of the composition. The language should be simple, and the style unpretentious. It is not politic to arouse in the introduction expectations which cannot be fully met in the discussion.

146. The Discussion.—The discussion of the subject must follow the introduction. Here all the facts, illustrations, and arguments bearing on the theme must be arranged and set forth in such a way as will best serve the purpose of the composition. Everything that does not bear directly on the theme should be rejected. The purpose of the composition should be apparent in every sentence. The discussion should treat the subject with fullness and clearness. What has been said of Macaulay is worthy of imitation: "What he saw at all he saw distinctly; what he believed he believed with his whole strength; he wrote on subjects with which he had been long familiar; and he made lucidity his primary object in composition."

147. The Conclusion.—No unfailing rule can be given for writing a conclusion. It should be the natural sequence of the discussion. Much, however, depends on the nature of the discourse. If the theme be argumentative, the conclusion may sum up forcibly the leading points made in the discussion.

148. Example of a Scheme.—The following scheme is the work of a high school pupil:

Subject: Advantages of having a High School Literary Society.

Introduction:

1. Its scope.
2. Its purpose.

Discussion: It teaches the student to

1. Think quickly and independently.
2. Speak extemporaneously.
3. Combat argument.
4. Respect the views of others.
5. Debate.
6. Declaim.
7. Write compositions.
8. Make the best use of his abilities.
9. Take part in public gatherings.
10. Take charge of public meetings.

Conclusion:

1. It enlarges a student's views.
2. It has a cultivating and a refining influence.

EXERCISE 120.

Narrow one of the following subjects, and arrange a scheme for it:

1. Milton. 2. Reading. 3. Commerce. 4. Navigation. 5. Bad Habits. 6. Trusts. 7. Strikes. 8. School Sports. 9. Agriculture. 10. Idleness. 11. Macbeth. 12. Interscholastic Athletics.

EXERCISE 121.

Write a paragraph on each of the following subjects:

1. Burke's Introduction to his "Speech on Conciliation."
2. Macaulay's Introduction to his "Essay on Addison."
3. Carlyle's Conclusion to his "Essay on Burns."
4. Macaulay's Conclusion to his "Essay on Milton."

EXERCISE 122.

Write an introduction to a composition on one of the following subjects:

1. Stamp Collecting.
2. The Amateur Athlete.
3. Addison's Political Career.
4. Thoughts Suggested by an Old Fireplace.
5. The Advantages Offered by Small Colleges.
6. The Woods in Winter.
7. The Olympian Games.
8. Addison's Foreign Travels.
9. First Signs of Spring in the City.
10. American Literature during the Colonial Period.

CHAPTER II

ESSENTIALS OF THE WHOLE COMPOSITION

149. Essentials of the Whole Composition.— The requirements of the whole composition are similar to the requirements of the sentence and the paragraph. It should have clearness, unity, force, and ease.

150. Clearness.—Clearness in the whole composition implies clearness in each sentence and paragraph, and the general arrangement of the paragraphs in a clear and effective order. Each paragraph should be a complete exposition of its own topic, and the whole composition should present a full development of the subject.

151. Unity.—To have unity in a composition each paragraph should be a unit, and all parts should be woven into a continuous whole. There should be one subject, and all matter foreign to this subject should be excluded.

152. Force.—Force in the whole composition, as in the paragraph and the sentence, prescribes that important ideas must occupy important places, that what is of most importance to the subject should be treated at length, and that what is of minor importance should be passed over lightly. A lengthy in-

troduction is hostile to force, unless the subject is treated at a length proportionate to the introduction. Rambling digressions and long parentheses should be guarded against, since whatever diverts the reader's attention from the subject weakens the general effect of the whole composition.

153. Ease.—Ease prescribes the arrangement of a plan for the whole composition and strict conformity to this plan. A composition that has ease will be so constructed that the omission of one sentence will interrupt the flow of thought and weaken the general effect of the whole.

154. Example from Addison.—The following extract from Addison exemplifies the requirements of a composition:

CHEERFULNESS PREFERRED TO MIRTH.

I have always preferred cheerfulness to mirth. The latter I consider as an act, the former as a habit of the mind. Mirth is short and transient, cheerfulness fixed and permanent. Those are often raised into the greatest transports of mirth who are subject to the greatest depressions of melancholy. On the contrary, cheerfulness, though it does not give the mind such an exquisite gladness, prevents us from falling into any depths of sorrow. Mirth is like a flash of lightning, that breaks through a gloom of clouds, and glitters for a moment; cheerfulness keeps up a kind of daylight in the mind, and fills it with a steady and perpetual serenity. — Introduction.

Men of austere principles look upon mirth as too wanton and dissolute for a state of probation, and as filled with a certain triumph and insolence of heart that is inconsistent with a life which is every — How men of austere principles regard mirth.

moment obnoxious to the greatest dangers. Writers of this complexion have observed that the Sacred Person who was the great pattern of perfection was never seen to laugh.

Character of cheerfulness.

Cheerfulness of mind is not liable to any of these exceptions; it is of a serious and composed nature; it does not throw the mind into a condition improper for the present state of humanity, and is very conspicuous in the characters of those who are looked upon as the greatest philosophers among the heathens, as well as among those who have been deservedly esteemed as saints and holy men among Christians.

Cheerfulness considered in three lights.

If we consider cheerfulness in three lights, with regard to ourselves, to those we converse with, and to the great Author of our being, it will not a little recommend itself on each of these accounts. The

1. With regard to ourselves.

man who is possessed of this excellent frame of mind, is not only easy in his thoughts, but a perfect master of all the powers and faculties of the soul. His imagination is always clear, and his judgment undisturbed; his temper is even and unruffled, whether in action or in solitude. He comes with a relish to all those goods which nature has provided for him, tastes all the pleasures of the creation which are poured about him, and does not feel the full weight of those accidental evils which may befall him.

2. With regard to others.

If we consider him in relation to the persons whom he converses with, it naturally produces love and good will towards him. A cheerful mind is not only disposed to be affable and obliging, but raises the same good humor in those who come within its influence. A man finds himself pleased, he does not know why, with the cheerfulness of his companion. It is like a sudden sunshine that awakens a secret delight in the mind, without her attending to it, the heart rejoices of its own accord, and naturally flows out into friendship and benevo-

lence towards the person who has so kindly an effect upon it.

When I consider this cheerful state of mind in its third relation, I cannot but look upon it as a constant habitual gratitude to the great Author of nature. An inward cheerfulness is an implicit praise and thanksgiving to Providence under all dispensations. It is a kind of acquiescence in the state wherein we are placed, and a secret approbation of the divine will in his conduct towards man.

3. With regard to God.

EXERCISE 123.

Write a composition on a subject of your own choosing, paying close attention to clearness, unity, force, and ease.

BOOK II

KINDS OF COMPOSITION

PART I

PROSE

CHAPTER I

DESCRIPTION

155. Various Forms of Prose Composition.— The various kinds of prose composition are too numerous to mention here, yet if we examine the ordinary forms with which we are most familiar, we shall find that the writers have tried (1) to make us see objects as they see them (DESCRIPTION); (2) to give us an idea of something that has happened (NARRATION); (3) to explain something so that we shall clearly understand it (EXPOSITION); (4) to convince us of some truth or to induce us to believe as they believe (ARGUMENT). For practical purposes we may consider that all forms of composition come under one or another of these four heads. Yet these divisions are distinct in theory only; in practice we regularly have two or more of them combined. Narration and description are so frequently intermingled that it would be difficult to find a passage of considerable length that is purely descriptive or purely narrative. Exposition and argument, as well as exposition and description, are likewise often intermingled.

156. Literary Description.—A writer who attempts to describe anything must have in his own mind a picture of the thing he is going to describe. In a sense he is an artist who uses words as a painter uses colors; that is, for the purpose of making others see an object as it appears to him. The writer, however, has the advantage in this respect—he can convey by his language impressions which the painter cannot produce by means of colors. Take, for example, the following description of a horse from Irving's "Legend of Sleepy Hollow":

> The animal he bestrode was a broken-down plough horse, that had outlived almost everything but his viciousness. He was gaunt and shagged, with a ewe neck and a head like a hammer; his rusty mane and tail were tangled and knotted with burs; one eye had lost its pupil, and was glaring and spectral; but the other had the gleam of a genuine devil in it.

This description is certainly vivid. We can almost see the animal, and we have a feeling that he may be uncomfortably near us. Let us see how Irving conveys this impression. He first gives the general appearance of the animal—"a broken-down plough horse, gaunt and shagged," old, worthless, and vicious. This is a general outline of the beast, yet it is a suggestive outline. We feel that he has had a hard life, that he has been roughly handled and neglected, and that he is ready to resent his harsh treatment. But observe how Irving proceeds, giving a few characteristic details to make the picture complete. The horse had "a ewe neck and a head like a hammer." Note what force is given by the comparisons here employed. "His

rusty mane and tail were tangled and knotted with burs." The description of his mane and tail is in perfect harmony with the description of his neck and head. Then we have a closer view of the animal—"one eye had lost its pupil, and was glaring and spectral." This detail is almost suggestive of something supernatural. The other eye "had the gleam of a genuine devil in it." This detail completes the picture, and gives us an idea of the beast's ugly disposition. In this description observe how all the details harmonize, and how they all unite to form the complete picture. No pains are taken to give us the size or color or weight of the animal, yet the author, by a few well-selected details, makes us see the horse as he appeared to him. This kind of description is called SUGGESTIVE or LITERARY DESCRIPTION.

Compare with Irving's description the following advertisement from a newspaper:

FOR SALE.—Exceptionally handsome gray mare, with dark points, sound, kind, high-headed, spirited, and a very fast, square trotter, height 13¼ hands, weight 1,010 lbs.

Here we have a greater number of details and more precise information about the animal, but the description does not stimulate the imagination. This kind of composition is called SCIENTIFIC DESCRIPTION.

157. Literary and Scientific Description.—The purpose of literary description is to stimulate the reader's mind in such a way as to make him see the object as a whole; the purpose of scientific descrip-

tion is to give exact information as a means of identifying objects. It is obvious that literary description is a higher form of composition, and it is with literary description that rhetoric has to deal.

158. Observation Essential to Description.— All description rests on observation. To describe well, one must observe well; but the ability to observe an object well comes to one only after much painstaking practice. To illustrate: Two men visited a flower show in Philadelphia. One was an experienced newspaper reporter who went to write a description of the show for his paper. The other was a young man, just from college, who was ambitious to become a reporter. The men agreed that each should write an account of the show, and that afterwards they would compare what they had written. The novice could find material for three sentences only—"The display of flowers was very beautiful. The chrysanthemums were especially fine. The show was a credit to the horticultural industry of the city." Any child could have made these observations. They gave the reader no idea of what the show was actually like. The reporter, on the other hand, wrote a column article for his paper, and one felt, after reading the description, that he had actually been at the show himself. The excellence of the reporter's description was due to the fact that he had trained himself to observe striking particulars and to put them together coherently so as to form a complete picture. It is clear, therefore, that a person who desires to write

a good description must observe the following directions: 1. Observe striking particulars; 2. Put them together coherently; 3. With them form a complete picture.

159. Striking Particulars.—It would be useless to attempt to give all the details about an object. We can, at best, but make a selection of striking or suggestive facts, and leave the reader's imagination to supply the rest. But the difficulty lies in selecting such facts as will, when they are put together, suggest other details of the picture. The facts selected must be such as distinguish the object described from other objects of the same class, and they must be such as will stimulate the imagination to picture all necessary details.

Bret Harte, in describing a snow-storm in the California Sierras, selects striking particulars with good effect:

Snow everywhere. As far as the eye could reach —fifty miles, looking southward from the highest white peak—filling ravines and gulches, and dropping from the walls of cañons in white shroud-like drifts, fashioning the dividing ridge into the likeness of a monstrous grave, hiding the bases of giant trees, and completely covering young trees and larches, rimming with porcelain the bowl-like edges of still cold lakes, and undulating in motionless white billows to the edge of the distant horizon. Snow lying everywhere over the California Sierras on the 15th day of March, 1848, and still falling.

Snow. Mountainous region. Trees. Lakes. Distant plain.

It had been snowing for ten days, snowing in finely granulated powder, in damp spongy flakes, in thin feathery plumes; snowing from a leaden

More particular description of snow, sky, and trees.

sky steadily. snowing fiercely, shaken out of purple black clouds in white flocculent masses, or dropping in long level lines, like white lances from the tumbled and broken heavens. But always silently! The woods were so choked with it, the branches were so laden with it—it had so permeated, filled, and possessed earth and sky; it had so cushioned and muffled the ringing rocks and echoing hills, that all sound was deadened. The strongest gust, the fiercest blast, awoke no sigh or complaint from the snow-packed, rigid files of forest. There was no cracking of boughs nor crackle of underbrush; the overladen branches of pine and fir yielded and gave way without a sound. The silence was vast, measureless, complete.

Stillness.

Note how each particular in the description given above is suggestive of the vastness of the fall of snow.

160. Coherence of Particulars.—It is not enough that the particulars be striking and suggestive of the thing described. They must fall naturally into their proper places, and, being thus combined, create an image in the mind of the reader. If details are put together at random, as they occur to the writer, the result will probably be confusing to the reader. There must be a definite plan formed in the writer's mind, and every detail should fill its part in carrying out this plan. The point of view from which the spectator describes the scene or object should be indicated in the plan and not needlessly changed.

The following extract from Victor Hugo exemplifies coherence of particulars:

One day early in the month of October, 1815, about an hour before sunset, a man traveling afoot entered the town of D——. The few inhabitants who at this moment chanced to be at their windows or on doorsteps of their houses, looked at this traveler with a vague sense of uneasiness. One would not often meet a wayfarer more wretched in appearance. He was a man of medium height, thickset and sturdy, and in the full vigor of life. He might be forty-six or forty-eight years of age. A cap with a leather tip well pulled down partly concealed his face, which was bronzed by the sun and dripping with sweat. His shirt, of some coarse yellow stuff, fastened at the throat by a little silver anchor, fell open sufficiently to give a glimpse of a shaggy breast. He wore a twisted cravat, shabby breeches of blue ticking, white at one knee, worn through at the other, and an old tattered gray blouse, pieced at one of the elbows with a patch of green cloth sewed on with pack-thread. On his back he carried a well-filled knapsack, tightly buckled and quite new; in his hand an enormous knotted stick. His stockingless feet were encased in shoes shod with iron. His head was shaved, his beard long. The perspiration, the heat, the journey on foot, the dust, gave to his whole person an inexpressible air of misery and squalor.

Time.

Point of view: from doorstep or window.

General appearance of the traveler.

Striking details of dress and appearance.

161. The Complete Picture.—The purpose of every description is to form a word-picture. Hence, the details should be introduced as a means, not as an end. If a detail does not help to form the word-picture, it has no right to stand in the composition. Its presence only dims the picture. In the following passage the purpose is to describe a house that has gone to ruin. Observe how the various details combine to form the complete picture:

Point of view: outside the house.

Details giving a complete picture.

Sylvia Crane's house was the one in which her grandmother had been born, and was the oldest house in the village. It was known as the "old Crane place." It had never been painted, it was shedding its flopping gray shingles like gray scales, the roof sagged in a mossy hollow before the chimney, the windows and the doors were awry, and the whole house was full of undulations and wavering lines, which gave it a curiously unreal look in broad daylight. In the moonlight it was the shadowy edifice built of a dream.—Hawthorne.

162. Faulty Description.—In the following extract from a popular magazine the particulars are not well chosen, the point of view is repeatedly changed, and little or no attempt is made to present a complete picture:

The morning breeze blew into the room cheerily in its September freshness. The long white curtains, escaped from their loops, were streaming with their deep fringes across a table, where lay books, papers, and writing materials.

The chamber was at the top of a very high house almost on the summit of a hill. Here the winds revelled at their will in the branches of the tall trees encircling the house, and all day the birds rocked there securely, or picked from the ledges of the windows the crumbs which a careful hand had placed there to tempt them into familiarity.

The walls of the room were of a light stone color, a subdued tint, which suited well the hangings of the fine pictures which adorned them. One entire side of the chamber was filled with books in rare bindings. Excepting the books and pictures there was nothing that did not present an air of grave simplicity; and yet there was not wanting an air of elegance that bespoke a cultivated taste and ample means to exercise it.

By a long table in the center of the room a young man was sitting in deep abstraction, etc.

In this extract it is difficult to determine the aim of the author. He has no definite point of view.

In the first paragraph he directs our attention to "the morning breeze," and incidentally mentions a room and other details which are out of place here. In the second paragraph he again directs our attention to the room, and then he goes rambling over the surrounding country from trees to birds and from birds to "a careful hand." In the third paragraph he abruptly reverts to the room, but fails to describe it adequately, because he has no picture of it in his own mind; then he passes on to a young man seated at a long table "in deep abstraction."

Compare with this diffuse and rambling passage the following excellent descriptions:

The monarch is a little, keen, fresh-colored old man, with very protruding eyes, attired in plain, old-fashioned snuff-colored clothes and brown stockings, his only ornament the blue ribbon of the Order of the Garter.—Thackeray.

Here Thackeray's aim is to give by means of a few striking particulars a picture of George II. The few well-chosen details stimulate the reader's imagination to complete the picture.

One stiff blind horse, his every bone a-stare.—Byron.

Note the few details, and the effectiveness of the picture.

That spring the *mohwa* tree, that Baloo was so fond of, never flowered. The greeny, cream-colored, waxy blossoms were heat-killed before they were born, and only a few bad-smelling petals came down when he stood on his hind legs and shook the tree. Then, inch by inch, the untempered heat crept into the heart of the jungle, turning it yellow, brown, and at last black. The green growths in the sides of the ravines burned up to broken wires and curled films of dead stuff; the hidden pools sank down and caked over, keeping the least footmark on their

edges as if it had been cast in iron; the juicy-stemmed creepers fell away from the trees they clung to and died at their feet; the bamboos withered, clanking when the hot winds blew, and the moss peeled off the rocks deep in the jungle, till they were as bare and hot as the quivering blue boulders in the bed of the stream.

Kipling's aim is to place before the reader a scene of intense heat and long-continued drought. Note the striking particulars.

Long lines of cliff breaking have left a chasm;
And in that chasm are foam and yellow sands;
Beyond, red roofs about a narrow wharf
In cluster; then a moldered church; and higher
A long street climbs to one tall-towered mill;
And high in heaven behind it a gray down
With Danish barrows; and a hazel-wood
By autumn hunters haunted, flourishes
Green in a cuplike hollow of the down.—Tennyson.

Here Tennyson with a few well-chosen particulars makes a vivid picture of the port.

Soon stars are hidden. A light breeze seems rather to tremble and hang poised than to blow. The rolling clouds, the dark wilderness, and the watery waste shine out every moment in the wide gleam of lightnings still hidden by the wood, and are wrapped again in ever-thickening darkness over which thunders roll and jar and answer one another across the sky. Then, like a charge of ten thousand lancers, come the wind and the rain, their onset covered by all the artillery of heaven. The lightnings leap, hiss, and blaze; the thunders crack and roar; the rain lashes; the waters writhe; the wind smites and howls. For five, for ten, for twenty minutes—for an hour, for two hours—the sky and the flood are never for an instant wholly dark, or the thunder for one moment silent; but while the universal roar sinks and swells, and the wide, vibrant illumination shows all things in ghostly half-concealment, fresh floods of lightning every moment rend the dim curtain and leap forth; the glare of day falls upon the swaying wood, the reeling, bowing, tossing willows, the seething waters, the whirling rain, and in the midst the small form of the distressed steamer, her revolving

paddle-wheels toiling behind to lighten the strain upon her anchor chains; then all are dim ghosts again, while a peal, as if the heavens were rent, rolls off around the sky, comes backs in shocks and throbs, and sinks in a long roar that before it can die is swallowed up in the next flash and peal.—George W. Cable.

Here the aim of the author is by a careful selection of particulars to stimulate the reader's imagination and to impress him with the awfulness of the storm. Note the employment and the effect of sound, color, and motion in this passage.

163. Outline.—As in other kinds of composition, it is advisable to frame a scheme before attempting to write a description. The following outline taken from a short description of a sunset may serve as an example:

THEME: A BEAUTIFUL SUNSET.

I. Introduction: 1. The point from which viewed.
2. The sun's altitude.

II. Discussion: 1. The appearance of the clouds.
2. Shapes and colors constantly varying.
3. Effect on the landscape.
4. Appearance of particular objects in the sunset light.
5. The disappearance of the sun.
6. The purple and violet tints deepen.
7. The clouds grow larger and assume the shape of mountains.
8. The colors deepen into blue and dark gray.
9. The clouds become dark masses, with only here and there a tint of deepest violet.
10. All color in the west is gone, but the clouds in the east have caught the departing glory of day.
11. Soon they, too, fade and darkness settles slowly down.

III. Conclusion: Impressions left upon the mind by the sunset.

164. Summary.—It is essential to good description, then, that: 1. The writer shall select striking particulars that will stimulate the reader's imagination. 2. He shall put the particulars together in proper order so that one leads directly to the other. 3. He shall see that the details that are chosen, when properly arranged, form or rather suggest a complete picture.

EXERCISE 124.

Select three descriptions which give you clear pictures, enumerate the striking particulars, and tell the order in which the details are arranged.

EXERCISE 125.

Outline the following description by making a list of the details. Then, taking the same point of view, describe the object in your own language:

Come on, sir; here's the place. Stand still. How fearful
And dizzy 'tis to cast one's eyes so low!
The crows and choughs that wing the midway air
Show scarce so gross as beetles. Halfway down
Hangs one that gathers samphire, dreadful trade!
Methinks he seems no bigger than his head.
The fishermen that walk upon the beach
Appear like mice; and yond tall anchoring bark
Diminished to her cock; her cock, a buoy
Almost too small for sight. The murmuring surge,
That on the unnumbered idle pebbles chafes,
Cannot be heard so high. I'll look no more,
Lest my brain turn and the deficient sight
Topple down headlong. —Shakespeare.

EXERCISE 126.

Write a description of one of the following subjects, first making an outline:

1. A Storm.
2. An Apple Orchard.
3. The Laocoön Group.
4. The Falls of Niagara.
5. Personal Appearance of Silas Marner.
6. An Old Mill.
7. A Fisherman.
8. View from my Window.
9. Mountains I Have Seen.
10. A Scientific Description of Some Flower.

CHAPTER II

NARRATION

165. Definition and Aim of Narration.—Narration in its simplest sense is telling how something happened. It forms a large part of our daily conversation, and is one of the most common kinds of composition. It may give an account of imaginary events, as in short stories, novels, and romances, or it may relate what actually took place, as in accounts of games and races, or in histories, biographies, and autobiographies. In all forms of narration the aim should be to make the reader see events as if he had been an eye-witness of them.

166. Essentials of Narration.—In order to tell a story we must have (1) actors, who bring about the events or take part in them; (2) the circumstances under which the actors perform their deeds; and (3) the action itself. Without these elements there can be no narration.

167. The Actors.—Usually it is important to interest the reader in the characters who take part in the action. This may be done by briefly mentioning a few striking particulars suggestive of the character of each. Lengthy character sketches retard the narrative or break the thread of the story. In descriptions of races or of games it is usually not

necessary to mention or describe the actors. The action begins when the race or play starts, and the interest at once centers in the contest. In the following extracts we may observe how noted authors introduce their actors and awaken an interest in them:

A very stout, puffy man, in buckskins and Hessian boots, with several immense neck-cloths, that rose almost to his nose, with a red striped waistcoat and an apple-green coat with steel buttons almost as large as crown pieces (it was the morning costume of a dandy, or blood, of those days), was reading the paper by the fire when the two girls entered, and bounced off his arm-chair, and blushed excessively, and hid his entire face almost in his neck-cloths at this apparition.—Thackeray.

This is the manner in which Thackeray introduces bashful, awkward, vain Joseph Sedley in "Vanity Fair."

Small, shining, neat, methodical, and buxom was Miss Peecher; cherry-cheeked and tuneful of voice. A little pincushion, a little housewife, a little book, a little work-box, a little set of tables and weights and measures, and a little woman all in one. She could write a little essay on any subject, exactly a slate long, beginning at the left-hand top of one side and ending at the right-hand bottom of the other, and the essay would be strictly according to rule. —Dickens.

In such language Dickens describes neat and precise Miss Peecher in "Our Mutual Friend."

168. The Circumstances.—As persons are influenced greatly by surroundings and act differently under different circumstances, it may be readily inferred that time and environment play an important part in narration. Circumstances should be so in keeping with the time and place of the story

as to give it the air of reality. A story of colonial life should have about it the air of colonial times. A story of French or English life should take us to France or to England. Touches of local color, allusions to social customs and glimpses of environment help to give the story verisimilitude. The following extract derives its reality from allusions to the military costumes, the manners, and the religion of ancient Rome:

Let us take our stand by the gate, just out of the edge of the currents—one flowing in, the other out—and use our eyes and ears awhile.

In good time! Here come two men of a most noteworthy class.

"Gods! How cold it is!" says one of them, a powerful figure in armor; on his head a brazen helmet, on his body a shining breastplate and skirts of mail. "How cold it is! Dost thou remember, my Caius, that vault in the comitium at home which the flamens say is the entrance to the lower world? By Pluto, I could stand there this morning, long enough at least to get warm again!"

The party[1] addressed drops the hood of his military cloak, leaving bare his head and face, and replies, with an ironic smile, "The helmets of the legions which conquered Mark Antony were full of Gallic snow; but thou—ah, my poor friend!—thou hast just come from Egypt, bringing its summer in thy blood."

And with a last word they disappear through the entrance. Though they had been silent, the armor and the sturdy step would have published them Roman soldiers.—Lew Wallace: *Ben-Hur.*

169. Requirements of Narration.—In narration there should be a plan or plot in which the interest centers. In some forms of narration, as in the short story and the novel, the aim of the writer is to develop the plot so as to hold the interest of the reader

[1] Is this a correct use of the word "party"?

until the end; in other forms, as in history and biography, the plot is of less importance, and the interest centers rather in the action. Still there must be some definite end in view and some plot or plan by which this end may be reached. The writer should select for his narrative such incidents only as will aid in the development of the plot, and he should arrange these incidents so that they will increase in interest and importance as the story proceeds. The chief requirements of narration, therefore, are (1) the plan or plot, (2) the action, (3) method in the action, and (4) climax.

170. The Plan or Plot.—The plan or plot is the framework of the incidents which make up the narrative. Its purpose is primarily to interest the reader. It should be definite as a whole, and more or less intricate in its details. Its development should be gradual, leading up to a climax, so as to hold the reader in suspense to the end. The writer should use such incidents only as are necessary to the development of the plot. Whatever does not in some way further the story will interrupt the narrative and divert the reader's attention. If the plot be imaginary, it should present the incidents as they are likely to happen in life. If the theme be historical, the incidents will be furnished the writer, and with these he should frame a plan which will give the reader a distinct idea of what has taken place. In either case, the writer should have in mind and make clear the purpose for which he is writing. In the following passage the writer's

aim is to give us the impression made by the news of the surrender of Yorktown:

Early on a dark morning of the fourth week in October, an honest old German, slowly pacing the streets of Philadelphia on his night watch, began shouting, "Basht dree o'glock, und Gornvallis ish dakend!" and light sleepers sprang out of bed and threw up their windows. Washington's couriers laid the despatches before Congress in the forenoon, and after dinner a service of prayer and thanksgiving was held in the Lutheran Church. At New Haven and Cambridge the students sang triumphant hymns, and every village green in the country was ablaze with bonfires. The Duke de Lauzun sailed for France in a swift ship, and on the 27th of November all the houses in Paris were illuminated, and the aisles of Notre Dame resounded with the Te Deum. At noon of November 25 the news was brought to Lord George Germain, at his house in Pall Mall. Getting into a cab, he drove hastily to the Lord Chancellor's house in Great Russel Street, Bloomsbury, and took him in; and then they drove to Lord North's office in Downing Street. At the staggering news all the Prime Minister's wonted gaiety forsook him. He walked wildly up and down the room, throwing his arms about and crying, "O God! it is all over! it is all over! it is all over!" A despatch was sent to the King at Kew, and when Lord George received the answer that evening, at dinner, he observed that his majesty wrote calmly, but had forgotten to date his letter—a thing which had never happened before.—John Fiske: *The American Revolution.*

Observe how lifelike every detail is, and how everything serves to emphasize the narrator's plan.

171. The Action.—As narration deals with objects in motion its basis is action. The action may be represented as going on or as having taken place; that is, the writer may, by using the present tense, endeavor to make the reader an eye-witness of the event, or he may relate it as a story told after the event has taken place. Ordinarily it is

better to use the past tense, as the present is properly used only in the narrative of important events in highly animated discourse. In the use of either tense it is essential to begin with action as soon as possible. In a short narrative the actors may be introduced and the circumstances indicated with little delay. When once begun, the action should not be interrupted by digressions or circumstances not essential to the plot.

172. Method in the Action.—Since narration rests upon action, it is clear that to produce the best effect the action must be carried on according to a distinct method. As a rule, the action should be in chronological order—events following events as they happened or as they would naturally happen. Reflections, comments, descriptions, and explanations, if they do not hinder the movement of the narrative, but increase the interest in it, may be introduced with good effect. The point of view from which the author writes should not be changed. The thread of the narrative should not be interrupted by digressions. But the writer should have a steady onward movement, dwelling at length on the more important incidents, and keeping the less important in the background. When, as in most forms of lengthy narration, it is necessary to carry along several trains of action which are related to one another in the development of the plot, the writer may take up one train at a time and carry it as far as he deems advisable; then, discontinuing it for a while, bring up another train

of incidents. Thus he may carry on several threads in succession, and yet give a unified impression.

In the following account of the beheading of Mary, Queen of Scots, observe the movement of the narrative—not an interruption:

When the psalm was finished she felt for the block, and, laying down her head, muttered: "In manus tuas, Domine, commendo animam meam." The hard wood seemed to hurt her, for she placed her hands under her neck. The executioners gently removed them, lest they should deaden the blow, and then one of them holding her slightly, the other raised the axe and struck. The scene had been too trying even for the practised headsman of the Tower. His arm wandered. The blow fell on the knot of the handkerchief, and scarcely broke the skin. She neither spoke nor moved. He struck again, this time effectively. The head hung by a shred of skin, which he divided without withdrawing the axe; and at once a metamorphosis was witnessed, strange as was ever wrought by the hand of fabled enchanter. The coif fell off and the false plaits. The labored illusion vanished. The lady who had knelt before the block was in the maturity of grace and loveliness. The executioner, when he raised the head, as usual, to show to the crowd, exposed the withered features of a grizzled, wrinkled old woman.—Froude.

173. Climax.—All the details in narration should work toward a climax; that is, they should grow in interest as the plot develops, hold the reader in suspense, and surprise him with the unexpected at the end. The following passage may be taken as an example of good narration:

Gerard ran back to his tree and climbed it swiftly. But, while his legs were dangling some eight feet from the ground, the bear came rearing and struck with her forepaw, and out flew a piece of bloody cloth from Gerard's hose. He climbed and climbed; and presently he heard, as it were in the air, a voice say, "Go out on the bough!" He looked, and there was a long, massive branch before

him, shooting upwards at a slight angle; he threw his body across it, and by a series of convulsive efforts worked up it to the end.

Then he looked round, panting.

The bear was mounting the tree on the other side. He heard her claws scrape, and saw her bulge on both sides of the massive tree. Her eye not being very quick, she reached the fork and passed it, mounting the main stem. Gerard drew breath more freely. The bear either heard him or knew by scent she was wrong; she paused; presently she caught sight of him. She eyed him steadily, then quietly descended to the fork.

Slowly and cautiously she stretched out a paw and tried the bough. It was a stiff oak branch, sound as iron. Instinct taught the creature this; it crawled carefully out on the bough, growling savagely as it came.

Gerard looked wildly down. He was forty feet from the ground. Death below. Death moving slow but sure on him in a still more horrible form. His hair bristled. The sweat poured from him. He sat helpless, fascinated, tongue-tied.

As the fearful monster crawled growling toward him, incongruous thoughts coursed through his mind. Margaret,—the Vulgate, where it speaks of the rage of a she-bear robbed of her whelps,—Rome,—Eternity.

The bear crawled on. And now the stupor of death fell on the doomed man; he saw the opened jaws and bloodshot eyes coming, but in a mist.

As in a mist he heard a twang; he glanced down; Denys, white and silent as death, was shooting up at the bear. The bear snarled at the twang, but crawled on. Again the crossbow twanged, and the bear snarled and came nearer. Again the crossbow twanged, and the next moment the bear was close upon Gerard, where he sat, with hair standing stiff on end and eyes starting from their sockets, palsied. The bear opened her jaws like a grave; and hot blood spouted from them upon Gerard as from a pump. The bough rocked. The wounded monster was reeling; it clung, it stuck its sickles of claws deep into the wood; it toppled; its claws held firm, but its body rolled off, and the sudden shock to the branch shook Gerard forward on his stomach with his face on one of the bear's straining paws. At this, by a convulsive effort she raised her head up, up, up, till he felt her hot fetid breath. Then huge teeth

snapped together loudly close below him in the air, with a last effort of baffled hate. The ponderous carcase rent the claws out of the bough, then pounded the earth with a tremendous thump. There was a shout of triumph below, and the very next instant a cry of dismay; for Gerard had swooned, and, without an attempt to save himself, rolled headlong from the perilous height.—Charles Reade: *The Cloister and the Hearth.*

EXERCISE 127.

1. *Find two or three examples of good narration, and show wherein they fulfil the requirements of narration.*

2. *Select some novel and tell how the characters are introduced.*

3. *Write a short narrative on one of the following topics:*

1. Moses at the Fair.
2. The Boston Tea-Party.
3. The Charge of the Light Brigade.
4. The Sinking of the Merrimac.
5. The Death of Front-de-Bœuf.
6. A Rabbit Hunt.
7. Climbing a Mountain.
8. Locksley at the Tournament.
9. The Story of a Fishing Party.
10. The Assassination of Lincoln.

EXERCISE 128.

1. *Write an account of the tournament in "The Princess," and in your story explain:*

1. Why it was fought. 2. What were the terms. 3. The course of events in the fight. 4. The state of the Princess. 5. The defeat of the Princess in triumph.

2. *Write a full description of some battle, giving its historical setting.*

CHAPTER III

EXPOSITION

174. Meaning of Exposition.—In its broadest sense exposition means *explanation.* It consists in setting forth doctrines, principles, or views for the instruction of others. In narration and description the material is obtained chiefly through the senses, but in exposition it is the product of the reasoning faculty.

175. Purpose of Exposition.—It is the purpose of exposition to make the reader understand the subject under discussion. Important terms must, therefore, be defined, obscure parts elucidated, and the whole subject made clear to the understanding of the reader.

Exposition is one of the commonest forms of composition. The lawyer employs exposition when he explains the points in his argument, the clergyman when he unfolds the meaning of his text, the teacher when he explains anything of a scientific or literary character, and the editor when he writes his editorials. Text-books, books of science, essays, reviews, sermons, lectures, and criticisms are, for the most part, expositions.

Strictly speaking, a material object or an actual event is not a subject for exposition. The writer should choose a subject that will allow definition, explanation, or reflection.

176. Definition.—Definition is a species of exposition. A good definition must give the genus and the differentia. By the genus we mean the class to which the thing defined belongs; by the differentia, the qualities which make the object different from other objects of the same class. Thus, a statesman is a man (genus) versed in the arts of government (differentia); a municipality is a town or city (genus) possessed of local self-government (differentia); a nation is a people (genus) inhabiting a certain extent of territory and having common political institutions (differentia).

The chief requirements of a definition are: (1) that it should give the genus and the differentia of the object; (2) that it should not be negative where it can be affirmative. The following definitions are defective:

Procrastination is the thief of time.
Fails to give the genus and the differentia.

Man is an animal with two legs.
Fails to give the differentia.

Light is the opposite of darkness.
Negative.

Pain is the discipline of character.
Fails to give the genus and the differentia.

EXERCISE 129.

Name and define seven common nouns. Test each definition by the requirements given above.

177. Kinds of Exposition.—There are two kinds of exposition: 1. Scientific exposition; 2. Literary exposition.

178. Scientific Exposition. — Scientific exposition deals with scientific subjects. The writer proceeds directly through the discussion, step by step, unfolding the subject, illustrating what is difficult, stating the facts clearly and concisely in natural order. The personal feelings of the writer must be kept in the background. There should not be the faintest suspicion of prejudice or exaggeration. Facts should be set forth with absolute impartiality.

179. Literary Exposition.—Literary exposition has a wider range. It includes criticisms, reviews, essays, and all compositions which deal with the rights and duties of man. Book reviews, editorials, essays, sermons, and even speeches come under the head of literary exposition. The writer, in his method of treatment, may adopt any plan that is suitable to the development of his subject.

180. Selection of a Subject.—In selecting a subject for literary exposition, care should be taken to limit it so that it may be easily comprehended and effectively explained. We should find difficulty in writing a composition on "Mathematics," because it would have to be viewed from every possible standpoint, but if we should limit the subject to "Advantages of a Thorough Course in Mathematics," it would be easy to determine the line of thought which we should follow in order to make a good exposition of the subject.

181. Requirements of Exposition.—As clearness is the chief object to be attained, the language should be plain, the style neat and concise. Every

sentence should bear upon the subject; whatever does not help to make the meaning clear tends to break the unity of the discourse. Illustration, description, and narration may be used when they serve to make the point clearer and to give greater force to the explanation. It is evident, therefore, that clearness, unity, force, and ease apply to exposition as to other kinds of writing.

182. The Parts of Exposition.—In the introduction should be placed the formal statement of the principles or views to be unfolded; the discussion, or body of the composition, should contain the methodical development of the proposition; and the conclusion should be a summary of the whole.

Here is an example of exposition in the form of a dialogue:

Miss Ilex: Few may perceive an inaccuracy, but to those who do, it causes a great diminution, if not a total destruction, of pleasure in perusal. Shakespeare never makes a flower blossom out of season! Wordsworth, Coleridge, and Southey are true to nature in this and all other respects, even in their wildest imaginings.

The Rev. Dr. Opimian: Yet here is a combination, by one of our greatest poets [Milton], of flowers that never blossom in the same season:

> "Bring the rathe primrose that forsaken dies,
> The tufted crow-toe and pale jessamine,
> The white pink, and the pansy freaked with jet,
> The glowing violet;
> The musk-rose, and the well-attired woodbine,
> With cowslips wan that hang the pensive head,
> And every flower that sad embroidery wears:
> Bid amaranthus all his beauty shed,
> And daffodillies fill their cups with tears,
> To deck the laureate hearse where Lycid lies."

And at the same time he plucks the berries of the myrtle and the ivy.

Miss Ilex: Very beautiful, if not true to English seasons; but Milton might have thought himself justified in making this combination in Arcadia. Generally, he is strictly accurate, to a degree that is in itself a beauty. For instance, in his address to the nightingale:

> "Thee, chantress, oft the woods among,
> I woo, to hear thy even-song,
> And missing thee, I walk unseen
> On the dry smooth-shaven green."

The song of the nightingale ceases about the time the grass is mown.

The Rev. Dr. Opimian: The old Greek poetry is always true to nature, and will bear any degree of critical analysis. I must say I take no pleasure in poetry that will not.

Mr. Mac-Borrow-dale: No poet is truer to nature than Burns, and no one less so than Moore. His imagery is almost always false. Here is a highly applauded stanza, and very taking at first sight:

> "The night-dew of heaven, though in silence it weeps,
> Shall brighten with verdure the sod where he sleeps;
> And the tear that we shed, though in secret it rolls,
> Shall long keep his memory green in our souls."

But it will not bear analysis. The dew is the cause of the verdure, but the tear is not the cause of the memory: the memory is the cause of the tear.

The Rev. Dr. Opimian: There are inaccuracies more offensive to me than even false imagery. Here is one in a song which I have often heard with displeasure. A young man goes up a mountain, and as he goes higher and higher, he repeats *Excelsior!* but *excelsior* is only taller in the comparison of things on a common basis, not higher as a detached object in the air. Jack's bean-stalk was *excelsior* the higher it grew, but Jack himself was no more *celsus* at the top than he had been at the bottom.

Mr. Mac-Borrow-dale: I am afraid, doctor, if you look for profound knowledge in popular poetry you will often be disappointed.

The Rev. Dr. Opimian: I do not look for profound knowledge;

but I do expect that poets should understand what they talk of. Burns was not a scholar, but he was always master of his subject. All the scholarship of the world would not have produced "Tam o' Shanter," but in the whole of that poem there is not a false image nor a misused word. What do you suppose these lines represent?

> "I turning saw, throned on a flowery rise,
> One sitting on a crimson scarf unrolled—
> A queen with swarthy cheeks and bold black eyes,
> Brow-bound with burning gold."

Mr. Mac-Borrow-dale: I should take it to be a description of the Queen of Bambo.

The Rev. Dr. Opimian: Yet thus one of our most popular poets [Tennyson] describes Cleopatra, and one of our most popular artists has illustrated the description by a portrait of a hideous grinning Ethiop! Moore led the way to this perversion by demonstrating that the Egyptian women must have been beautiful because they were the countrywomen of Cleopatra. Here we have a sort of counter-demonstration that Cleopatra must have been a fright because she was the countrywoman of the Egyptians. But Cleopatra was a Greek, the daughter of Ptolemy Auletes and a lady of Pontus. The Ptolemies were Greeks, and whoever will look at their genealogy, their coins, and their medals, will see how carefully they kept their pure blood uncontaminated by African intermixture. Think of this description and this picture applied to one who, Dio says—and all antiquity confirms him—was "the most superlatively beautiful of women, splendid to see, and delightful to hear." For she was eminently accomplished; she spoke many languages with grace and facility. Her mind was as wonderful as her personal beauty.—Thomas Love Peacock: *Gryll Grange.*

The following examples serve to illustrate the difference between scientific and literary exposition:

When hydrogen is surrounded by nitrogen boiling in a vacuum it may be condensed to a colorless liquid. At ordinary pressure it boils at —243.5, and its critical temperature is —234.5, so that it cannot be liquefied at any pressure above —234.5. Liquid hydrogen may be used to obtain the lowest temperatures yet reached.—*Encyclopædia Britannica.*

In the modern arrangements of society, it is no uncommon thing that a man of genius must, like Burns, "ask for bread and receive a stone"; for, in spite of our grand maxim of supply and demand, it is by no means the highest excellence that men are most forward to recognize. The inventor of a spinning-jenny is pretty sure of his reward in his own day; but the writer of a true poem, like the apostle of a true religion, is nearly as sure of the contrary. We do not know whether it is not an aggravation of the injustice that there is generally a posthumous retribution. Robert Burns, in the course of nature, might yet have been living[1]; but his short life was spent in toil and penury; and he died in the prime of his manhood, miserable and neglected: and yet already a brave[2] mausoleum shines over his dust, and more than one splendid monument has been reared in other places to his fame; the street where he languished in poverty is called by his name; the highest personages in our literature have been proud to appear as his commentators and admirers; and here is the *sixth* narrative of his *Life* that has been given to the world!—Carlyle: *Essay on Burns.*

EXERCISE 130.

Do you notice any change in the literary style when you pass from one of the examples given above to the other? If so, in what does this difference consist? Point out any peculiarities you may notice in the formation of the sentences; in the punctuation.

183. The Plan.—In exposition, as in description and narration, a definite plan is necessary. It would be impossible to write an intelligent exposition without first forming a framework or plan for it. All information should be properly classified and grouped. The following is a plan for a composition on "Popular Prejudices against Higher Education":

[1] 1828. [2] Meaning of *brave* here?

THEME: POPULAR PREJUDICES AGAINST HIGHER EDUCATION.

I. Introduction: 1. Progress of education in general.
2. Higher education most strongly opposed.

II. Discussion: 1. Prejudice of those who object to taxing all to educate a few.
2. Prejudice of the rich:
a. Who do not wish to be taxed.
b. Who prefer class education.
3. Prejudice of those who think higher education injures the pupil.
4. Prejudice of the poorer and more ignorant.
5. Prejudice arising from supposed faults in the system.
6. Prejudice of men of reputation.

III. Conclusion: The need of higher education.

EXERCISE 131.

Select five subjects for literary exposition, and outline one as indicated above. Develop your outline into a composition.

CHAPTER IV

ARGUMENT

184. Meaning of Argument.—That kind of composition in which a proof or reason is offered for anything is called ARGUMENT. The object of argument is to modify or induce belief by means of showing the truth or falsity of a proposition.[1] If we make the proposition, "Compulsory education is a failure," we must be prepared to show the truth of our assertion. How can this be done? We must first make clear what is meant by compulsory education, and then show wherein it has failed. In order to do this it may be necessary to employ one or more of the kinds of composition already mentioned—description, narration, exposition.

185. The Statement of the Proposition.—As the purpose of argument is to prove or disprove an assertion, it is obvious that a subject for argument should be in the form of a proposition. One may write a description of "Canada" or an exposition on "Honesty," but he cannot write an argument on either of these subjects, because the form in which they are expressed does not call for proof or confutation. But if the subjects be stated thus, "Canada should be annexed to the United States,"

[1] In rhetoric a proposition is a "subject of discourse."

or "Honesty is the best policy," the forms are definite assertions, about the truth or falsity of which much may be said.

186. Parts of an Argument.—Every argument may be divided into three parts—the introduction, the proof, and the conclusion. The introduction may contain an explanation of the terms of the proposition or may make clear what is meant by the question at issue. After the introduction follow the arguments which make up the proof. These should be so arranged as to work toward a climax. The connection between the arguments should be made clear in each case. The conclusion may consist of a restatement of the proposition together with a forcible summing up of all the arguments.

187. Proof.—The materials for the proof, as for other kinds of composition, may be derived directly through the senses or indirectly through reading, illustration, or personal testimony. But proof, it must be remembered, is something more than a mere assertion of sentiment or opinion. What one believes about compulsory education does not affect the question any more than what he believes about the sun affects that luminary. In argument, therefore, one should refrain from making assertions which he does not prove to be true; and, above all, he should not let weak and worthless sentiment take the place of proof; for every assertion that is not in the form of proof weakens the argument.

188. Proof Difficult to Obtain.—It is often difficult or impossible to get absolute proof in support of an argument. In such cases we should employ with the best possible effect what facts can be gathered. We should beware of prejudicing against us those who differ from us, as it is almost impossible to convince or persuade when we have aroused prejudice. We should, therefore, show a due respect for the opinions of those who have different views, and not presume that we are right because they are wrong. We should begin with facts or principles that our reader or hearer will accept as true; and, having stated these facts, we should draw conclusions in favor of our view and support them by an appeal to facts. For instance, we observe marks on rocks, and wish to prove that they were caused by glaciers. We have as yet no proof for our assertion. But we examine the marks made by glaciers on rocks at the present time in Switzerland and find that they are the same. The marks, moreover, are such as glaciers always make. Our assertion at once becomes probable and is generally accepted as true.

189. Methods of Proof.—Proof may be the result of deductive or of inductive reasoning.

In *deductive* reasoning we assert that what is true of a class of objects is true of any object of that class. Here is a common form of deductive argument as old as Aristotle:

All men are mortal.
Socrates is a man.
Therefore Socrates is mortal.

Our assertion is first of men in general, then of Socrates in particular. We may apply this method of reasoning to the question of reporting contagious diseases to the Board of Health. Thus:

Laws that cannot be enforced are a failure.
The law compelling people to report contagious diseases to the Board of Health cannot be enforced.
Therefore the law compelling people to report contagious diseases to the Board of Health is a failure.

This manner of reasoning may be variously stated. Here is a common way of expressing it, "The law compelling people to report contagious diseases to the Board of Health is a failure, because it cannot be enforced."

In *inductive* reasoning we assert that what is true of a certain number of individuals of a class is true of the whole class. Thus, we may say that all planets move round the sun from west to east, because all yet discovered do so.

190. Fallacies in Deduction.—There are certain errors in deductive reasoning which we should guard against. Among these may be mentioned the following:

1. *Fallacy of Accident*, which consists in arguing from a general rule to a special case; as, "To kill intentionally a fellow-man is murder: therefore a hangman is a murderer."

2. *Converse Fallacy of Accident*, which consists in arguing from a special case to a general rule; as, "Almsgiving to beggars promotes mendicancy: therefore nothing should be given in charity."

3. *Irrelevant Conclusion*, which consists in arguing to a wrong point; as if in the discussion as to the *beauty* of two styles of architecture, it is asserted that one is more *useful* than the other.

4. *Begging the Question, or Arguing in a Circle*, which consists in proving a conclusion by means of itself; as, "Opium causes sleep, for it is a soporific substance."

5. *Fallacy of Consequent*, when the conclusion has no connection with what we wish to prove; as, "If I liked beans I should like to eat them; but as I don't like beans, to eat them would be unpleasant: therefore I am glad I don't like beans."

6. *False Cause*, which consists in assuming that one thing is the cause of another without sufficient grounds; as, "This change in the weather must be due to the moon."

191. Imperfect Induction.—Inductive arguments are not at all times conclusive. Thus when we say that all planets move around the sun from west to east, we can assert that this is true only with reference to the planets we happen to know of. There may be other planets that move in a different direction. We may also say that the planet Mars has an atmosphere, clouds, mist, seas, and lands, like the Earth: therefore it is inhabited. But we can never be certain of such a conclusion; because we can never be sure that the two cases are alike in all material points. The probability of such a conclusion is increased by the number of points of resemblance observed, but there is always

danger of falling into the error of supposing that similarity in some points is an evidence of similarity in other points, when there is really no connection between the observed and the unobserved points. Again, to argue that because an individual and a state both grow from small beginnings, therefore a state must grow old and worn-out like a man is to argue wrongly. The points of resemblance are too remote; besides, a state is continually being supplied with new members.

EXERCISE 132.

Examine each of the following arguments, and tell what the fallacy is:

1. You say that I am no gentleman, but *you* are no judge.

2. This book must be good because it has had a very extensive sale.

3. Livy's history cannot be believed, for he describes impossible prodigies.

4. All the republics of antiquity have fallen: therefore the United States shall fall.

5. The Divine law orders that rulers should be honored: therefore this king should be honored.

6. To write compositions is a disagreeable task: therefore I am glad I do not like to write compositions.

7. The prosperity of this country greatly increased after our war with Spain; therefore the war with Spain was a benefit.

8. That the prisoner has set up an alibi is a strong argument against him, for the plea of alibi is always the refuge of the guilty.

9. It has snowed for three successive years on the seventeenth of March: therefore it will snow next year on the seventeenth of March.

10. During a country walk one sees many things of interest: but a country walk may be taken on a pitch-dark night: therefore on a pitch-dark night one may see many things of interest.

192. Laws of Composition in Argument.—The writer should select only important arguments and such as bear directly on the proposition. The proof, if possible, should center in a climax. In this manner force may be secured. Each sub-proposition should be related to the principal one, and it should be remembered that, in argument, it is not only necessary to think, but one must think connectedly. The writer should keep the object of his argument constantly in mind, and show by every statement he makes that he means to accomplish his object. By so doing, unity may be secured. Little or no ornament is required in argument. The language should be plain, and the style neat, but sufficiently diffuse to make the points of the argument easily seen. Every argument should have illustrations, examples, or instances, to make its force and meaning perfectly clear.

193. The Outline.—Before attempting to make an argument it is advisable to arrange systematically the facts which are to be used; the facts thus arranged form what is called an outline or a brief. The outline should be made so that it will contain an introduction, which will prepare the mind of the reader or listener for the argument; a main part, which will contain the proof; and a conclusion, which will sum up concisely and clearly the main points of the argument. The best outline is one that states a proposition for each main division, and as many subordinate propositions as may be necessary to prove the proposition under which they are grouped:

Outline of an Argument.

Proposition: Resolved, That a system of compulsory education is advisable.

Introduction.

1. What is meant by compulsory education.

2. What can be said in favor of education in general can be said in favor of compulsory education.

3. It advances the standard of intelligence (*a*) among the people as a whole, (*b*) especially among the humbler classes.

4. If we can prove that a system of compulsory education (*a*) lessens crime, (*b*) promotes individual and national prosperity, and (*c*) conduces to human happiness, we shall prove our proposition.

Proof.

A system of compulsory education is advisable; for,

A. It lessens crime; since,

1. It raises the standard of intelligence, and crime is less prevalent among the intelligent.
2. An intelligent people are law-abiding.

B. It promotes individual and national prosperity; for,

1. It increases the productiveness of labor.
2. It lessens political corruption; since educated men are less likely to be dominated by bosses.
3. It conduces to peace.
 "Education is the cheap defense of nations."
4. Nations that have had a system of compulsory education are more prosperous than those that have not had such a system.

C. It conduces to human happiness; for,

1. It promotes morality.
2. It affords intellectual pleasure.
3. It teaches men to respect the rights of others.
4. It promotes the sanitary condition of a people.
5. It takes children from sweat shops and places them in the more wholesome atmosphere of the modern schoolroom.

Conclusion.

If a system of compulsory education lessens vice, promotes individual and national prosperity, and conduces to human happiness, it must be desirable.

EXERCISE 133.

Form briefs on the affirmative or the negative of two or more of the following propositions:

Resolved,

1. Vivisection is justifiable.
2. All the West Indies will be annexed to the United States within the next twenty-five years.
3. A policy of expansion is advantageous to the United States.
4. A classical education is preferable to a scientific education.
5. Capital punishment is a benefit to the State.
6. Manhood suffrage is desirable.
7. Cremation should supersede burial.
8. Our cities should own and operate their street railways.
9. Immigration should be restricted.
10. The President of the United States should be elected by popular vote.

CHAPTER V

LETTERS

194. Letter-Writing.—The most useful form of composition is letter-writing. We may never be called on to write a newspaper or a magazine article or a book, but we are all sure to be required at some time in our lives to write letters; and the difference in effect between a letter well written and a letter badly written can scarcely be overestimated.

195. Style of Composition.—While letters should be written with much care, we should guard against making them too formal and artificial. Letter-writing is a kind of personal address, and it is, therefore, less formal and more direct than other forms of written composition. "Much of the merit and the agreeableness of epistolary writing," says Blair, "will depend on its introducing us into some acquaintance with the writer. There, if anywhere, we look for the man, not for the author." The rules for punctuation, grammar, and paragraphing, however, should be observed as in other forms of composition.

196. Forms of Letters.—While letter-writing is the most informal kind of composition, yet there are certain forms which custom has settled for us, and to which we should invariably conform. The

subscription of letters, together with the position of the date and the place from which they are written, have been so long settled by usage, that no departure from fixed rules is allowed.

197. Business Letters.—In business letters the following directions are usually observed:

1. The place where and the time when the letter is written are always placed in the upper right-hand corner of the first page.

2. The name, title, and address of the person or firm to whom the letter is sent are placed to the left above the body of the letter.

3. "Sir:—," "Sirs:—," "Dear Sir:—," or "Gentlemen:—" is used for the salutation.

4. The writer signs himself, "Yours truly," or "Very truly yours," rarely "Respectfully yours." Terms of excessive politeness, such as "Your obedient servant," and "Humbly yours," are no longer used in general correspondence. "Respectfully" is reserved for very formal letters, such as public letters and petitions. Capitals are used only with the first word of the term of respect. The following example illustrates the ordinary form of beginning and closing business letters:

1295 Chestnut St., Philadelphia, Pa.
Oct. 1, 1902.

Newson & Company,
15 East Seventeenth Street,
New York City.

Dear Sirs:—

Very truly yours,
James Holden.

198. Style of Business Letters.—Letters of business should be clear, brief, direct, and courteous. Abbreviations should be used sparingly or not at all, important words should never be omitted, and slang words should be avoided.

The signature should be so written as to show whether the writer is a man or a woman. A married woman or a widow in writing to a stranger, should prefix Mrs. to her name.

199. Formal Letters in the First Person.—These are similar to business letters. They are petitions and letters asking or conferring favors. They may be written to strangers, or to persons with whom the writer is slightly acquainted. Politeness demands that they should be brief and deal solely with the matter under consideration.

200. Forms for Formal Letters.—In formal letters the following rules are observed:

1. The address and date is placed in the same position as in business letters.

2. The name of the person to whom the letter is sent is usually placed at the close, to the left of the signature.

3. "Dear Sir:—" (or "Dear Madam:—"), "My dear Sir:—," or "Gentlemen:—" is used for the introduction.

4. "Very truly yours," "Faithfully yours," or "Respectfully yours," as occasion requires, is used for the subscription. The following example will serve to illustrate the ordinary form:

156 Fifth Avenue, New York City.
June 14, 1901.

My dear Sir:—

Faithfully yours,
John Cook.

Prof. H. W. Jones, Ph.D.

201. The Use of Titles.—It is courteous in addressing persons to use their titles. The use of esquire (Esq.), though still much used in England, is gradually disappearing in America. Judges, Members of Congress, and some other officers of government are entitled to the prefix "Honorable." The governor of a State is usually addressed as "His Excellency," and this is written on a separate line, with the full name on a second line, and the official title on a third line. Thus:

His Excellency
William A. Stone,
Governor of Pennsylvania.

Clergymen always have the prefix "Rev.," and Bishops that of "Rt. Rev.," and these prefixes are usually retained where "D.D.," or some other honorary title is used after their names.

202. Formal Letters in the Third Person.—These are short letters or notes, generally limited to a single point of business. They are usually formal invitations, acceptances, and regrets. They should be written in the third person throughout, and the phrasing should follow conventional models. The address and date (now more commonly written out) should be placed at the lower left-hand of the page;

the date of entertainment and the place should be written in full. Care must be taken in writing notes to use the grammatical persons consistently; as, "Mrs. Brown presents her compliments to Mrs. Smith, and solicits the pleasure of her [not your] company on Saturday evening, the eighteenth instant."

203. Cautions.—The following "don'ts" may be found useful:

1. Never sign a note with your initials or your first name only, unless you are writing to an intimate friend.

2. Never conclude a note with "Fraternally yours;" never say merely "Yours;" never say "Yours etc.," and never omit the "Yours."

3. Do not leave the closing sentence incomplete. The following is inaccurate: "Trusting that you will be able to make this arrangement, Very truly yours." Supply the words "I am," before the term of respect.

4. Never use a title with your name when signing a letter. Rev., Hon., and Prof. are prefixed to the names of gentlemen by others, but never by themselves, unless they are ill informed of good usage. Of course the sex of a writer, as has been said, should always be evident from the signature, and ladies are often under the necessity of prefixing Mrs. or Miss to their names.

5. Do not duplicate titles; as, *Dr.* E. M. Jones, M.D., or *Mr.* Thomas Gray, Esq. We may, however, write, Rev. H. W. Tope, D.D. Where two

or more degrees are used, we should put the greatest last; as, Rev. H. W. Tope, Ph.D., D.D., LL.D.

6. Never write a discourteous letter. Be sure your penmanship is distinct.

EXERCISE 134.

Write out the different forms of introductions and heads to letters between friends; punctuate and capitalize the forms correctly.

Write a letter to a publishing house ordering a textbook.

Write a letter to a college president requesting a catalogue.

Write a letter to a friend giving an account of your day's work at school.

Write a formal note to a friend asking him to spend the evening at your house.

Write a note of thanks for a book received as a gift.

Write a letter of introduction to your clergyman for one of your friends.

Apply to a business house for a position as bookkeeper. State your qualifications and recommendations.

204. News Letters.—News letters are communications to newspapers containing accounts of events in various places, descriptions of ceremonies and eminent persons, and reports of opinions gathered from eminent men. While these letters do not demand much literary talent, they offer a useful field to young persons ambitious to become writers.

205. Suggestions for News Letters. — Have something to tell. The writer should keep his own

general reflections on matters to himself, as the public cares nothing for his views. He should not write so much on what interests him, but rather on what is likely to interest the readers of the newspaper for which he is writing. To excel as a correspondent one must have sharp eyes, quick ears, and an ever-ready note-book. Newspaper readers have no time to waste on introductions. A writer's excuse for occupying space is that he has something to tell; therefore he should not write excuses. If he can think of any incident typical of the whole affair, or any witty remark that summarizes it, he may use this as an introductory sentence; otherwise he should begin abruptly. The style should be simple and straightforward. The writer should not strive after effective periods. If he has a specially characteristic incident, he should save it for the last sentence.

EXERCISE 135.

Describe as for a newspaper some fire you have lately seen, or give an account of some entertainment or concert.

CHAPTER VI

OTHER FORMS OF COMPOSITION

206. Function of Criticism.—It is not the function of criticism to point out the faults in a literary production and hold them up to ridicule. Glaring errors may be noticed and condemned, but the critic, if he does his duty, will also estimate the merits of the work he has under discussion. "Criticism," wrote Dryden, "as it was first instituted by Aristotle, meant a standard of judging well; the chiefest part of which is to observe those excellencies which should delight a reasonable reader."

The incident quoted below gives a wrong view of the critic's function.

It was said that William Cullen Bryant was very loath to condemn the first book of a young author. Entering the editorial room one day he found a critic gloating over the flatness of a volume of poems.

"Surely there must be some good point about the book," pleaded Mr. Bryant.

"Not one," protested the critic; "the book is utterly stale, flat, and unprofitable."

"At any rate," said Mr. Bryant, handing the volume back, "you might say that the binding is neat, and that the edges are evenly cut."

The following extracts from the critique which appeared in the "Edinburgh Review"[1] on Lord Byron's first volume of poetry represents the swing

[1] No. 22; January, 1808.

of the pendulum to the opposite extreme. It is not criticism; it is abuse:

The poesy of this young Lord belongs to the class which neither gods nor men are said to permit. Indeed, we do not recollect to have seen a quantity of verse with so few deviations in either direction from that exact standard. His effusions are spread over a dead flat, and can no more get above or below the level, than if they were so much stagnant water. As an extenuation of this offense, the noble author is peculiarly forward in pleading minority. We have it in the title-page, and on the very back of the volume; it follows his name like a favorite part of his *style*.

But whatever judgment may be passed on the poems of this noble minor, it seems we must take them as we find them, and be content; for they are the last we shall ever have from him. He is at best, he says, but an intruder into the groves of Parnassus: he never lived in a garret, like thorough-bred poets.

Therefore, let us take what we get, and be thankful. What right have we poor devils to be nice? We are well off to have got so much from a man in this Lord's station, who does not live in a garret, but "has the sway" of Newstead Abbey. Again, we say, let us be thankful; and with honest Sancho bid God bless the giver, nor look the gift horse in the mouth.

True criticism lies in a happy mean between the extremes cited above.

207. Necessity of Careful Reading. — Sainte-Beuve said, "A skilful reader is a skilful critic." In order to appreciate the merits of a literary work or to observe incongruities, one must read carefully and give close attention to what constitutes the merits or the defects of what he is reading. To read a book for the story only is by no means self-improving. Hasty reading is, moreover, seldom profitable. One should read good books, such as have received the hall-mark of genuineness, and

read them in order to determine, if possible, in what their merit chiefly lies.

208. Criticism of a Novel.—In taking up the study of a novel it is well for the student to read it over once, having as his aim the enjoyment of the story. Then he must seek for the qualities that make the book enjoyable. He will find that the interest centers in the story and in the characters which take part in shaping the plot. In a good story the characters seem, while we are reading, actual personages. They remind us of people we know; they often act as we fancy we should act under similar circumstances. In short, they appeal to us because they are true to nature.

In studying the novel more closely in a second reading, we should endeavor to get better acquainted with the characters. In reading the descriptive passages we may, with a little exercise of the imagination, picture the scenes described. The narrative portions of the story will also afford much pleasure if studied from a literary point of view. The principles laid down in this book in the chapter on narration will, if they are kept in mind, enable the student to estimate the merits of the narrative portions of the story.

209. Preparation of Themes.—In studying the characters or the incidents in a novel, it will be found helpful to choose themes for short sketches. The pupil may gather material for themes by writing notes on them as he reads the book a second

time. He may arrange the material thus gathered as has been done in the case of other compositions. The phraseology of the book should not be copied; ideas should be expressed in the writer's own language.

In the following theme the italicized portions are copied almost verbatim from the "Vicar of Wakefield":

OLIVIA AND SOPHIA.

Olivia and Sophia were the two daughters of Dr. Primrose, Vicar of Wakefield. These two *romantic names* were not of the Vicar's choosing, but were the preference of his wife, and one of her friends. Brought up *without softness*, the girls were beautiful, healthy, and blooming. *Olivia had the luxuriancy of beauty with which Hebe* is generally painted, while Sophia's features were *modest and alluring*, although at first less impressive than her sister's. The *one vanquished* by a *single blow, the other by efforts successfully repeated.*

Olivia was sometimes affected from too great a desire to please, while Sophia often withheld *excellence from her fear to offend.* Olivia, the eldest, was very different from Sophia; but there was a family likeness, as both were *simple, generous, and inoffensive. Olivia desired to have many* suitors, *Sophia to secure one.* One was pleased *when you were gay*, the other *when you were serious.*

Both girls were fond of ribbons and finery, *but a suit of mourning often transformed the coquette into a prude*, while some new ornaments gave Sophia *unusual vivacity.* Although they were fond of beautiful things, they were slow to recognize beauty in other young ladies. But they courted good looks themselves, trying to improve both face and hands by washes carefully prepared, and *avoiding the rays of the sun* out of doors and the fire within doors. Their mother, moreover, insisted that *getting up too early spoiled their eyes*, and *that hands were never as beautiful as when they did no work.*

In this theme the writer has failed because he has not assimilated the material which the book fur-

nishes, and because he has not felt that the characters are real personages. He has undertaken a task, which he has performed grudgingly, and hence he has failed.

The writer of the following theme has done better, because he has realized the character of the Vicar and written with more freedom:

DR. PRIMROSE.

There is much to admire in the character of Dr. Primrose. He is a good-natured, kind-hearted, generous man, who always makes the best of circumstances which he cannot improve. The only time he shows a hasty temper is when he sends Mr. Burchell from the vicarage after loading him with reproaches; but even here we can make an allowance for his biased judgment, because he was laboring under the mistaken idea that Mr. Burchell had maligned his family.

The traits I most admire in Dr. Primrose's character are his simplicity, his frankness, and his cheerfulness under misfortunes. Being free from malice himself, he never suspected evil in another, and hence he was an easy prey to crafty and world-wise men. After the loss of his fortune he accommodated himself to his changed circumstances with a dignity and independence that showed his real greatness. After Moses returned inglorious from the fair, the good Doctor did not side with the rest of the family in condemning the lad's poor judgment in the purchase of the "green spectacles," but he drew the philosophical conclusion that other misfortunes would come upon the family if they tried to appear richer than they were. Though his grief was very great at the misfortunes which befell his daughters and his son George, he did not give himself up to despair, but tried to see the hand of an all-ruling Providence even in his adversity. In prison, although his own sufferings were great, he tried to do good and to give comfort to the distressed.

The good old Vicar had his peculiarities and his hobbies. He was fond of argument, and he dearly loved to display his conversational powers. Hospitality was with him almost a sacred word, and he never turned from his door the stranger who sought food

and shelter there. His hobby was monogamy, a subject on which he wrote several books.

There are few characters in fiction that take so strong a hold on the reader's mind as he does, and I know of none whom I would rather meet and hear talk than I should Dr. Primrose.

210. Essays.—The essay is a species of exposition more formal and systematic than a theme. It may be on any subject; and great diversity is allowed in style and treatment. As the purpose of the essay is to instruct, the writer should have a thorough acquaintance with his subject and treat it exhaustively. The term essay is sometimes applied to lengthy and elaborate discourses, covering hundreds of pages, and designed for publication. De Quincey, Carlyle, Macaulay, and Sir Arthur Helps furnish us many examples of this kind of composition.

211. Oration.—An oration is a discourse intended to be delivered in public. Its purpose is to entertain, to inform, to interest, to arouse the emotions, or to move the will. An oration should be written with a view to being spoken. The style should be direct and forcible, and the treatment of the subject lucid. It should express the writer's thoughts and emotions naturally and without ostentation. Lincoln, one of our greatest orators, when asked what was the secret of his success in public debate, replied, "I always assume that my audience are in many things wiser than I, and I say the most suitable thing I can to them. I never found that they did not understand me."

"Universally," says Whately, "a writer or speaker should endeavor to maintain the appearance of expressing himself not as if he wanted to say something, but as if he had something to say."

212. Novels and Romances.—A novel is a fictitious story designed to interest and amuse the reader. It deals with incidents of the writer's own creation, and it is his privilege to shape the incidents to suit his story instead of shaping his story to suit the incidents. A romance deals with wild, startling adventure. The novel should always be true to life and human nature. The romance allows greater liberty; it does not bind itself to human nature, but gives scope to imagination and idealization. Scott, Dickens, and Thackeray were novelists; Hawthorne is perhaps our greatest romance writer.

EXERCISE 136.

Write themes on any of the following titles:[1]

IVANHOE.—1. The Dining Hall of Cedric the Saxon. 2. The Black Knight at Ashley-de-la-Zouche. 3. Scott's Financial Troubles. 4. Robin Hood. 5. Gurth and the Robbers. 6. Athelstane's Funeral. 7. What Rebecca Saw from the Window of Torquilstone.

SILAS MARNER.—1. The Incidents that Brought Eppie to Marner's Hut. 2. The Change that Took Place in Marner's Character under Eppie's Influence. 3. The Moral Purpose of "Silas Marner." 4. A short sketch of George Eliot's Life.

THE VICAR OF WAKEFIELD.—1. Moses at the Fair. 2. The Vicar's Faith in Mankind. 3. A Brief Summary of the Story. 4. Dr. Primrose's Family. 5. The Cause of the Continued Popularity of the Story. 6. A Character Sketch of Olivia and Sophia.

[1] These titles are for the most part taken from university entrance examination papers.

MACAULAY'S ESSAY ON ADDISON.—1. The Life of Addison. 2. Addison's Place in Literature. 3. Macaulay's Estimate of Addison (*a*) as a Prose Writer, (*b*) as a Poet. 4. An Account of the Periodicals with which Addison was Connected.

MACAULAY'S ESSAY ON MILTON.—1. "No poet has ever had to struggle with more unfavorable circumstances than Milton." What were these Circumstances? 2. The most striking Characteristics of Milton's Poetry. 3. Milton and Dante. 4. "If ever despondency and asperity could be excused in a man, it might have been excused in Milton." Why?

BURKE'S SPEECH ON CONCILIATION WITH AMERICA.—1. Account for Burke's Sympathy with America. 2. Outline Burke's Argument for Conciliation. 3. What does Burke Give as the Cause of the Colonists' Resistance? 4. Upon What Grounds did Burke Advocate the Conciliation of the American Colonies?

ESSAY ON BURNS.—1. Carlyle's Idea of a Biography. 2. What is his Criterion of a Poet's Greatness? 3. The Distinguishing Traits of Burns's Poetry. 4. What Part of Burns's Poetry does Carlyle Think most Valuable? 5. What does he Say of "Tam o' Shanter"? 6. Carlyle's Estimate of Burns as a Poet. 7. Carlyle's Opinion of the Age in which Burns Worked, and of the Difficulties which Confronted him. 8. Carlyle's Opinion of Burns's Work as Compared with Byron's Work. 9. Carlyle's Opinion of Burns's Songs, and his Reasons for this Opinion. 10. The Substance of Sir Walter Scott's Description of Burns.

PART II

FIGURES OF SPEECH

CHAPTER I

MEANING AND VALUE OF IMAGERY

213. Meaning and Value of Imagery.—Thus far we have considered the selection and right use of words, the forming of words into sentences, of sentences into paragraphs, and of paragraphs into compositions; but the study of rhetoric does not stop here. There are higher qualities of style which must receive our attention. The function of rhetoric is not merely to teach us to express ourselves clearly, accurately, and effectively, but also to lead us to an appreciation of the beauties of style and diction which we find in the works of good authors, and to employ, when proper, these beauties in our own composition.

214. Definition of Imagery. — To say, "An hour before sunrise," is to state an ordinary fact in ordinary language. It is a mere observation which anyone could make if occasion required him to do so. But Shakespeare, with the same fact before him, expresses the thought differently. The east suggests

to him a huge window, through which the yellow light of morning comes streaming and behind which he sees the sun as a person peering out upon the world, and he expresses this thought as follows:

"An hour before the worshipped sun
Peered forth the golden window of the east."

The manner of expression is no longer that of the ordinary workaday world, but something loftier and more impressive. What the poet has added to the original expression—"An hour before sunrise"—is clearly the product of the imagination and may be called IMAGERY. To speak of the east as a window and of the sun as a person is to speak of literal things under the form of something suggested to the imagination. This kind of expression is said to be *figurative*, and such deviations from the literal and ordinary mode of expression are called FIGURES OF SPEECH.[1]

In the following examples, observe the superior force and beauty of the figurative language:

Literal:
Day is dawning over the high hills in the east.

Figurative:
The morn, in russet mantle clad,
Walks o'er the dew of yon high eastern hill.—Shakespeare.

Literal:
Day is now dawning.

Figurative:
Now morn, her rosy steps in th' eastern clime
Advancing, sow'd the earth with orient pearl.—Milton.

[1] Called also TROPES and IMAGES.

Literal:

I have won the esteem of all.

Figurative:

I have bought
Golden opinions from all sorts of people.—Shakespeare.

Literal:

The Assyrian king with his army came down at sunset all armed with spears, and with their cohorts gleaming in purple and gold, but the next morning they lay dead upon the field.

Figurative:

The Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Galilee.

Like the leaves of the forest when summer is green,
That host with their banners at sunset were seen:
Like the leaves of the forest when autumn hath blown,
That host on the morrow lay withered and strown.—Byron.

We observe by comparing literal with figurative language that figures of speech add beauty and dignity to what we say, that they please us by unexpectedly calling up images, that they multiply the resources of language by enabling us to use the same word in many senses, and that they aid us in expressing our thoughts more clearly and forcibly than we could express them in literal language.

CHAPTER II

FIGURES BASED ON RESEMBLANCE

215. The Simile.—Read carefully the following sentences, noting the imagery:

Their lives glide on like rivers that water the woodlands.

The little bird sits at his door in the sun,
Atilt like a blossom among the leaves.

In each of these sentences there is a comparison based upon some likeness between the objects compared. Thus in the first example, life gliding silently on is likened to a river gliding among woodlands. While life and a river are not, generally speaking, alike, yet both glide on quietly, ceaselessly, and it is on this silent, ceaseless gliding that the comparison is based. In the second, a bird is likened to a blossom. It is true a bird does not bear a close resemblance to a blossom, yet a bird sitting among the leaves where blossoms are to be found naturally suggests a likeness to a flower. Some point or points of resemblance, therefore, such as the bird's color, size, or its position among the leaves, struck the poet's fancy, and on this resemblance the comparison was made. Such comparisons are called SIMILES.

A figure of speech in which a likeness is pointed out or asserted between things in other respects

unlike is called a simile. Examples of good similes are given below:

It [mercy] droppeth as the gentle rain from heaven
Upon the place beneath.—Shakespeare.

The [Satan's] imperial ensign, which, full high advanced,
Shone like a meteor, streaming to the wind.—Milton.

A fatal habit settles upon one like a vampire, and sucks his blood.

His words were shed softer than leaves from the pine,
And they fell on Sir Launfal, as snows on the brine.—Lowell.

NOTE.—Observe that in these examples likeness is expressed by *like*, *as*, or *than*.

EXERCISE 137.

In the examples given above point out the objects compared and tell on what likeness the figures are based.

216. Faulty Similes.—Similes are faulty when constructed in any of the following ways:

1. When they are drawn from objects unfamiliar to ordinary readers; e. g., "The ship's sail looked like the summit of Ararat."

Few people know what the summit of Ararat looks like, and few who have seen it would think of likening a ship's sail to it.

2. When they are made by comparing objects between which the likeness is too far-fetched or remote, as in the following lines:

"The clouds float round in gorgeous groups
Through heaven's open sky;
The sun like a huge red poppy droops,
And sheds his bloom on high."

The comparison of the sun to a poppy is ridiculous. But it is a good specimen of magazine poetry.

217. Rhetorical Value of the Simile.—The simile aids the understanding by making the thought easier of apprehension; and it impresses us more forcibly by indicating a likeness where none was expected.

218. The Metaphor.—Note the imagery in the following sentences:

Charles I. stopped and turned back the tide of loyal feeling.

Our doubts are traitors,
And make us lose the good we oft might win.

These figures are obviously not similes, though, like similes, they are founded on likeness. Had the first sentence read "turned back the loyal feeling which was like the tide," and the second had said, "Our doubts are like traitors," we should have had similes. But in the first sentence the loyal feeling sweeping over the country is spoken of as a tide, because in spreading from hamlet to hamlet and from county to county, it may be likened to a tide sweeping over the land. In the second example, Shakespeare founds his figure on the fact that doubts do for us what traitors do—"make us lose the good we oft might win"—and he therefore calls our doubts "traitors." In each figure the author has indicated the likeness by applying to one thing the name of that to which it is likened; thus in the first the loyal feeling is called a "tide," and in the second doubts are called "traitors." Such figures are known as METAPHORS.

A figure of speech in which one object is asserted to be another which it resembles in some respects is called a metaphor.

219. Metaphor and Simile.—The metaphor differs from the simile only in form. Both figures are founded on likeness; but the simile, by means of some word such as *like* or *as*, affirms that one object or act is like another; the metaphor, assuming a likeness, calls one by the name of the other. Examples of good metaphors are:

The king's name is a tower of strength.—Shakespeare.

All the world's a stage
And all the men and women merely players.—Shakespeare.

For hope is but the dream of those that wake.—Prior.

Thy liquid notes that close the eye of day.—Milton.

'Tis the sunset of life gives me mystical lore.—Campbell.

EXERCISE 138.

Change each of the metaphors given above into a simile by supplying "like" or "as."

220. Condensed Metaphors. — Sometimes the metaphor lies in one word. Thus in Tennyson we find: "The streets were *dumb* with snow"; and in Coleridge, "At one *stride* comes the dark." These metaphors are much more expressive than if they were expanded. They are, in short, the acme of artistic finish in poetry. Tennyson has happily characterized such words in the following line:

"All the charms of all the Muses often flowering in a lonely word."

221. Faulty Metaphors.—Metaphors are faulty when constructed in any of the following ways:

1. When they combine in one sentence a figurative and a literal statement, as: "In peace thou art the gale of spring, in war the valiant soldier."

This metaphor is objectionable, because it calls a man (figuratively) a gale of spring and (literally) a valiant soldier.

2. When they involve a comparison with two different things in the same sentence; as, "His parents wished to pave his way over the stormy sea of temptation."

To speak of paving one's way in life is a natural and graceful metaphor, but as ways are not paved over seas, the second comparison is incorrect. (1) and (2) are called MIXED METAPHORS.

3. When the comparison is between things which are too nearly alike; as, "New York is the London of America."

The comparison on which the metaphor is based should be such as to give the reader a surprise. One city, taken as a whole, is too nearly like another to cause a surprise.

4. When they are carried too far; that is, when the writer attempts to extend the likeness to all qualities and characteristics; as:

> The truth is that Macaulay was not only accustomed, like many more of us, to go out hobby-riding, but from the portentous vigor of the animal he mounted, was liable, more than most of us, to be run away with. His merit is, that he could keep his seat in such a steeplechase; but as the object in view is arbitrarily chosen, so it is reached by cutting up the fields, spoiling the crops, and spoiling or breaking down the fences needful to secure to labor its profit and to man at large the full enjoyment of the fruits of the earth.

Here we lose sight of Macaulay in the intricate details through which the comparison is carried. Such faulty figures are called STRAINED METAPHORS. Sometimes it may be advantageous to keep a figure

before the reader for a considerable length of time, but in such cases the writer's judgment is his only guide.

5. When anything of a lofty or sublime character is compared with what is low or trivial; for example, a popular orator, speaking of one of our common anniversary days, uses the following language: "Pharos of the ages, we hail thy glimmerings 'mid the cataracts of time."

NOTE.—What makes a faulty simile will also make a faulty metaphor.

EXERCISE 139.

Criticize the following faulty figures:

1. Her cheeks bloomed with roses and health.

2. He alone can manage the storm-tossed ship of state on its march.

3. Opposite in the blue vault stood the moon like a silver shield, raining her bright arrows on the sea.

4. The stream sparkles through a lovely valley like a gold chain over an embroidered waistcoat.

5. He was the very keystone of the state, and remarkable for his delicate handwriting.

6. Our prayers and God's mercy are like two buckets in a well: while one ascends the other descends.

7. And silence, like a poultice, comes
To heal the blows of sound.

8. He is a strong pillar in the prosperity of the town and a shining social light.

9. The sun had long since in the lap
Of Thetis taken out his nap,
And, like a lobster boiled, the morn
From black to red began to turn.

10. Her hair drooped down her pallid cheeks,
Like seaweed on a clam.

EXERCISE 140.

Select from the books you are reading several examples of correct simile, metaphor, and personification.

222. Rhetorical Value of the Metaphor.—The rhetorical value of the metaphor differs but slightly from that of the simile; it is a more condensed form of expression, and is, therefore, generally a more effective and beautiful figure. Yet the metaphor cannot always be used to advantage instead of the simile. Thus, in speaking of a wounded chief tossing on a bed of sickness, to say "that he is a stranded vessel shaken by the waves" is less expressive than to say "He lay like a stranded vessel shaken by the waves;" because in stating the resemblance here, we add to the clearness.

223. The Simile and the Metaphor together.—Sometimes a simile may be used with advantage to make the meaning clear, and a metaphor to give force to the expression; as:

Some minds are wonderful for keeping their bloom in the way, as a patriarchal goldfish [simile] apparently retains to the last its youthful illusion that it can swim in a straight line beyond the encircling glass. Mrs. Tulliver was an amiable fish [metaphor] of this kind; and, after running her head against the same resisting medium for thirteen years, would go at it again to-day with undulled alacrity.—George Eliot.

Here the simile may be said to prepare the way for the metaphor, by making clear the meaning which is afterwards forcibly expressed by the metaphor.

Sometimes the metaphor comes first and is followed by a simile; as:

Then indeed he would glare upon us from the thick shrubbery of his meditations [metaphor] like a tiger [simile] out of a jungle.—Hawthorne.

The arrangement here is advantageous, because the metaphor coming first gives in a general way what is afterwards made particular by the comparison in the simile.

224. Personification.—Examine the imagery in the following sentences:

The angry sea.
The sun rose in his splendor.
The dog laughed and said, "You don't deceive me that way."

In each of these figures we have a comparison. The sea is "angry," that is, it is likened to an enraged animate object, the sun is likened to a living being endowed with the ability to rise, and the dog is spoken of as a person, because human attributes—"laughed and said"—are attributed to him. In the first two examples the objects mentioned, though inanimate, are spoken of as animate. In the third sentence the dog, because he has the ability to laugh and speak, is raised to the rank of a human being. Such figures are called PERSONIFICATION.

Personification consists in treating inanimate objects as though they were animate, or in endowing animals with human attributes. Examples:

Freedom shrieked.
The wind howled.
As modest Want the tale of woe reveals.
"Hide! Hide!" said the mother partridge.
The morning stars sang together.

EXERCISE 141.

Tell what is personified in each of the sentences given on page 263.

225. Rhetorical Value of Personification.—Greater importance is attached to inanimate objects and the lower animals when they are raised to a higher plane, and our interest in them becomes greater. Personification, therefore, adds dignity, animation, and force to style.

226. Dangers of Personification.—Personification should not be carried to excess. It is an easy thing to attribute personality to inanimate objects, but it is not so easy to introduce these personifications just where they will be effective. If forcibly dragged into our discourse, they conduce to that objectionable style known as *fine writing*. The excessive personification of abstract ideas gives our style an artificial air, and forms what Coleridge called "mere printer's devil's personifications." The following lines from Gray's "Ode on a Distant Prospect of Eton College" are objectionable from this point of view:

> These shall the fury Passions tear,
> The vultures of the mind,
> Disdainful Anger, pallid Fear,
> And Shame that skulks behind;
> Or pining Love shall waste their youth,
> Or Jealousy with rankling tooth,
> That inly gnaws the secret heart,
> And Envy wan, and faded Care,
> Grim-visaged comfortless Despair,
> And Sorrow's piercing dart.

227. Apostrophe.—Note the imagery in the following sentences:

> Toll! toll! toll!
> Thou bell by billows swung.
> O spirits of the departed!
> O Death, where is thy sting?

In these sentences we have a direct address to something inanimate, to something absent, or to the dead. The address is made as if the object were present. Such a figure is called an APOSTROPHE.

A figure of speech in which the absent are addressed as if present, the inanimate as if intelligent, and the dead as if living, is called an *apostrophe*.

228. Personification and Apostrophe.—When inanimate objects are addressed, they are, of course, personified; but the difference between these two figures consists in the address. Objects personified are carried up towards, or to, the rank of persons, but they are not addressed; objects apostrophized, whether animate or inanimate, are directly addressed. Personification and apostrophe are usually found together.

229. Continuous Address.—The term apostrophe is sometimes applied to a continuous composition of direct address, as when, at the conclusion of "Childe Harold," Byron turns aside from the regular theme and, at some length, addresses the ocean. Milton's Apostrophe to Light at the beginning of the third book of "Paradise Lost" is another instance of this use of the figure.

EXERCISE 142.

In the following expressions tell which figures come under the head of personification and which under the head of apostrophe:

1. The pestilence that walketh in darkness.
2. Tongue was the lawyer and argued the cause.
3. They were swallowed up by the hungry sea.
4. Suspicion always haunts the guilty mind.
5. My country, 'tis of thee.
6. Thou, too, sail on, O ship of state.
7. Presumptuous man! the reason wouldst thou find
 Why formed so weak, so little, and so blind?
8. Fall, creeping on like a monk in his hood,
 Plucks the thick rustling wealth of the maize.

230. Allegory.— Compare the following selections:

The Children of Israel are like a vine which the Lord brought out of Egypt. [Simile.]

The Children of Israel are a vine which the Lord brought out of Egypt. [Metaphor.]

Thou hast brought a vine out of Egypt: thou hast cast out the heathen, and planted it. Thou preparedst room before it, and didst cause it to take deep root, and it filled the land. The hills were covered with the shadow of it, and the boughs thereof were like the goodly cedars. She sent out her boughs unto the sea, and her branches unto the river. Why hast thou then broken down her hedges, so that all they which pass by the way do pluck her? The boar out of the wood doth waste it, and the wild beast of the field doth devour it.—*Psa. lxxx, 8–13.* [Allegory.]

Observe that in each of these three selections the Children of Israel are likened to a vine, and that in the third selection the figure is carried to considerable length without any mention of the real subject,

the Children of Israel. Figures such as the third are called ALLEGORIES.

A fictitious story designed to teach some truth by means of an extended comparison in which the subject is implied, not expressed, is called an *allegory*.

Bunyan's "Pilgrim's Progress," Spenser's "Faerie Queen," Swift's "Tale of a Tub," and Addison's "Vision of Mirza" are noted allegories.

231. Allegory and Metaphor.—An allegory may be regarded as an extended or prolonged metaphor. This difference is to be observed, however: in the metaphor the real subject must be expressed, but the allegory requires that it shall be kept out of view, and be indicated merely by figurative language.

232. Parable.—Similar to the allegory is the parable, which is a short account of something real or supposed, and is designed to enforce a moral precept.

233. Fable.—Along with allegories and parables may be mentioned fables. The fable is a short story invented to teach some useful lesson by introducing animals, and sometimes inanimate things, as rational speakers and actors.

234. Defects of Allegory.—In allegory the figurative must be so expressed as to suggest at all times the literal. There is danger that the figurative may become too remote and indistinct, or that a confusion

of figures may result. Matthew Arnold, in discussing the question whether the Church of England ought to be disestablished, said that the cry of the Nonconformists was "like that proposal of the fox who had lost his own tail, to put all the other foxes in the same boat." Here the expression "in the same boat" makes a confusion of figures.

CHAPTER III

FIGURES BASED ON CONTRAST

235. Antithesis.—Examine closely the arrangement of the following sentences:

Flattery brings friends; truth brings foes.
Better to reign in hell, than serve in heaven.
From grave to gay, from lively to serene.

Observe that each of these sentences has two main divisions, and that a word or sentiment in the first part stands in opposition or contrast to a word or sentiment in the second part. Thus in the first example "flattery" and "truth," "friends" and "foes" are contrasted. In the second "to reign in hell" is contrasted with "to serve in heaven." Such figures are called ANTITHESES.

A figure in which strongly contrasted words, phrases, or sentiments are balanced against each other is called an *antithesis*.

236. Requirements of a Good Antithesis.—To make the antithesis most effective, the contrasted ideas should be expressed by similar verbal constructions. Verbs should be contrasted with verbs, adjectives with adjectives, nouns with nouns, etc. For example:

Though gentle, yet not dull;
Strong without rage; without o'erflowing, full,

Contrasted faults through all their manners reign;
Though poor, luxurious; though submissive, vain;
Though grave, yet trifling; zealous, yet untrue;
And e'en in penance planning things anew.

Dryden's page is a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation; Pope's is a velvet lawn, shaven by the scythe, and levelled by the roller.

EXERCISE 143.

In the examples given above, tell what things are contrasted, and state whether there is more than one contrast in each sentence.

237. Rhetorical Value of Antithesis.—Things appeal to us most strongly when they are brought into contrast, as health with sickness, war with peace, riches with poverty, etc. Antithesis, therefore, gives force to an expression.

238. Epigram.—Note the form and the meaning of each of the following sentences:

Well begun is half done.

The child is father to the man.

Each of these sentences is a brief pointed saying in which there is an apparent contradiction between the form of language and the meaning really conveyed. In the first the meaning is, when we have fairly undertaken a task, it is comparatively easy to finish it; by the second Wordsworth means that the child shows what kind of a man he will develop into. Such expressions are called EPIGRAMS.

A condensed, pointed saying, in which there is an apparent contradiction between the intended mean-

ing and the form of the expression, is called an *epigram.*

The word epigram formerly meant an inscription on a monument—an epitaph. It next came to mean a short poem containing some single thought pointedly expressed. It is now often used in a broad sense to mean any condensed, pithy statement of a shrewd observation.

When you have nothing to say, say it.
Some are too foolish to commit follies.
By indignities men come to dignities.
We cannot see the wood for the trees.

Treason doth never prosper, what's the reason?
Why, if it prosper, none dare call it treason.

EXERCISE 144.

Give the real and the intended meaning of each of the epigrams given above.

239. Irony.—Note carefully the form and meaning of the following lines:

What has the gray-haired prisoner done?
Has murder stained his hands with gore?
Not so; his crime is a fouler one—
God made the old man poor.—Whittier.

Whittier's language, if taken literally, says that it is a crime for the old man to be poor; but when we read the lines we see at once that his object is to ridicule this idea. To say a thing in such a manner that its very absurdity indicates that you intend the opposite meaning to be taken is to employ a figure of speech called IRONY.

That figure of speech in which a writer or speaker represents his thought in a form that naturally expresses its opposite is called *irony*. For example:

> Here under leave of Brutus and the rest,
> (For Brutus is an honorable man,
> So are they all, all honorable men;)
> Come I to speak in Cæsar's funeral.
> He was my friend, faithful and just to me;
> But Brutus says he was ambitious;
> And Brutus is an honorable man.

Have not the Indians been kindly and justly treated? Have not the temporal things, the vain bauble and filthy lucre of this world, which were too apt to engage their worldly and selfish thoughts, been benevolently taken from them? and have they not, instead thereof, been taught to set their affections on things above?

EXERCISE 145.

In the examples given above indicate the expressions that are ironic.

CHAPTER IV

FIGURES BASED ON OTHER RELATIONS

240. Metonymy.—Note the imagery in the following examples:

The kettle boils.

Meaning *the water in the kettle boils.* The container is here put for the thing contained.

The crescent wanes before the cross.

Meaning *Mohammedanism wanes before Christianity.* Here the sign stands for the thing signified.

There is death in the liquor.

Meaning *liquor causes death.* Here the cause stands for the effect.

Gray hairs should be respected.

Meaning age *should be respected.* Here the effect is put for the cause.

He employs fifty hands.

Meaning *he employs fifty* men. Here the part is put for the whole.

All Europe resounded with preparations for war.

Meaning *a great part of Europe resounded with preparations for war.*

In these examples the figures are not founded on likeness, for the thing spoken of and the thing meant may be wholly unlike; nor are they founded on unlikeness, for there is no attempt made to contrast words or ideas as is done in antithesis. Yet in each example the relation on which the figure is founded is so obvious that the words expressed readily suggest the meaning intended. This figure is known as METONYMY, a word with a change of name.

A figure of speech in which the name of one object is put for another, the two being so related that the mention of the one naturally suggests the other, is called *metonymy.*

The fifth and sixth examples given above, in which a part is put for the whole, or the whole for a part, are sometimes taken as forming a separate figure known as SYNECDOCHE. For example:

Our ships opened fire.
He deserves the palm.
He is an excellent shot.
He addressed the chair.
A hundred head of sheep.
He writes a beautiful hand.
The world knows his worth.
Have you read Shakespeare?
Who steals my purse steals trash.
They have too much red tape at this university.

EXERCISE 146.

In the examples of metonymy given above, tell on what relation each figure is founded.

241. Rhetorical Value.—When an object is named so as to suggest another object, the reader's attention is directed in a special manner to the object suggested. Metonymy, therefore, gives vividness and force to an expression.

242. Hyperbole.—Note the imagery in the following sentences:

The waves were mountains high.
The tumult reached the stars.

It is evident that these sentences are not to be taken literally, but that they are intended to express forcibly that the waves were *very high* and that the tumult was *very great.* This sort of figure is called HYPERBOLE.

A figure of speech in which things are magnified beyond their natural limits is called *hyperbole*. For example:

Rivers of blood and hills of slain.

He is a man of boundless knowledge.

I've been looking all over creation for you.

Rivers of water run down my eyes because they keep not thy law.

Here [at Concord] once the embattled farmers stood.
And fired the shot heard round the world.—Emerson.

243. Excessive Use of Hyperbole.—Hyperbole is an effective figure when properly used. It should be introduced only where our language indicates strong excitement or emotion; and even here we should avoid running into extravagance of expression. It is, in our day, a much overworked figure. We are no longer content with saying that a thing is *elegant*, it must be *perfectly elegant* or *gorgeous* or *sublime*. People seldom get *tired* any more, they get *awfully* tired or *simply dead*. With a boy, an article of clothing a trifle large is *a mile too big*. A schoolgirl *adores* pickles and just *dotes* upon mince pies. It is hardly necessary to state that this practise is to be strongly reproved. Hyperbole is much used in burlesque and other comic writings.

EXERCISE 147.

Tell which of the following hyperboles would be properly used in serious discourse, and which should not be used under any circumstances:

He was awfully funny.

What a perfectly lovely pug dog!

He was crazy with the toothache.

I think your dog is exquisitely ugly.

We were just tired to death after our walk.

They were swifter than eagles; they were stronger than lions.

So frowned the mighty combatants, that hell grew darker at their frown.

He was so gaunt that the case of flageolet would have been a mansion for him.

244. Climax and Anticlimax.—The climax has been sufficiently explained on page 141. The anticlimax is the reverse of the climax, i. e., the series of thoughts or statements gradually decrease in importance. The anticlimax is properly used only in humorous writings. For example:

A day, an hour, an instant may prove fatal.

We may die, die colonists, die slaves, die, it may be ignominiously and on the scaffold.

The arm of the Lord is as fixed as fate, as sure as eternity, as strong as the rock of Gibraltar.

Great men such as Washington, Adams, Jefferson, Arnold, and the friend of my worthy opponent.

The enemy is now hovering upon our borders, preparing to press the knife to our throats, to devastate our fields, to quarter themselves in our houses, and to devour our poultry.

EXERCISE 148.

In the examples given above indicate which figures are climaxes and which anticlimaxes.

245. Interrogation and Exclamation.—Note the form of the following sentences:

Who hath not heard our report?

What a piece of work is man! how noble in reason! how infinite in faculties!

These sentences are not to be taken literally. In the first the meaning is, *no one hath heard our report;* in ordinary form the second would be expressed as follows: "Man is a wonderful work; noble in reason, infinite in faculties." The figure in the first sentence is called INTERROGATION; that in the second sentence is called EXCLAMATION.

A figure of speech in which a question is asked, not for the purpose of obtaining an answer, but for rhetorical effect, is called *interrogation.* That figure of speech which, under strong emotion, employs the exclamatory form to give greater force to what is said is called *exclamation.*

246. Remark on the Definitions.—Not every interrogative or exclamatory sentence is a rhetorical figure. The ordinary question that expects an answer and the interjections *Oh!* and *Alas!* and such exclamatory expressions as *Oh, yes!* and *What a pity!* are not figures of speech.

EXERCISE 149.

Tell which of the following expressions are figures of speech and which are to be taken literally:

Am I not free?
What a sad event!
Am I Rome's slave?
Are you not studying Latin?
Oh, yes, we shall go with you.
Are you going to school to-day?
Are not ye my work in the Lord?
A horse! a horse! my kingdom for a horse!
Oh! why should the spirit of mortal be proud?
Do we provoke the Lord to jealousy? are we stronger than he?

247. Vision.—Note that the following lines describe an imaginary scene as if present to the author as he writes:

I see before me the gladiator lie;
He leans upon his hand—his manly brow
Consents to death, but conquers agony,
And his drooped head sinks gradually low;
While from his side the black drops, ebbing slow
From the red gash, fall heavy one by one.—Byron.

This figure, which is frequently combined with personification and apostrophe, is called VISION.

That figure of speech which describes past, absent, or imaginary scenes as if they were present and actually seen by the writer, is called *vision*. For example:

From the tapestry that adorns these walls, the immortal, the immortal ancestor of this noble lord frowns with indignation at the disgrace of his country.—Chatham.

248. Summary of Figures of Speech.—The figures of speech and the forms of association by which they are suggested may be given as follows:

Figures based on resemblance.	Simile.
	Metaphor.
	Personification.
	Apostrophe.
	Allegory.
Figures based on contrast.	Antithesis.
	Epigram.
	Irony.
Figures based on other relations.	Metonymy.
	Hyperbole.
	Climax.
	Interrogation.
	Exclamation.
	Vision.

EXERCISE 150.

Indicate the figure or figures in each of the following passages:

1. Ambition is the daughter of presumption.
2. Fair is foul and foul is fair.
3. Nothing is but what is not.
4. Memory, the warder of the brain.
5. Fie, my lord, fie! a soldier, and afeard?
6. The insane root that takes the reason prisoner.
7. Your face, my Thane, is as a book, where men
 May read strange matters.
8. All the perfumes of Arabia will not sweeten this little hand.
9. Can such things be,
 And overcome us like a summer's cloud,
 Without our special wonder?
10. The wine of life is drawn, and the mere lees
 Is left this vault to brag of.
11. I have no spur
 To prick the sides of my intent; but only
 Vaulting ambition, which o'erleaps itself,
 And falls on the other side.
12. There's husbandry in heaven;
 Their candles are all out.
13. *We fail!*
 But screw your courage to the sticking place
 And we'll not fail.
14. If you can look into the seeds of time,
 And say which grain will grow, and which will not.
15. Thick as autumnal leaves that strow the brooks
 In Vallombrosa.
16. Sonorous metal blowing martial sounds:
 At which the universal host up sent
 A shout that tore hell's concave, and beyond
 Frighted the reign of chaos and old night.
17. Anon out of the earth a fabric huge
 Rose like an exhalation.

18. The lowering element
Scowls o'er the darken'd landscape.

19. Incens'd with indignation Satan stood
Unterrified, and like a comet burn'd
That fires the length of Ophiucus huge
In the arctic sky, and from his horrid hair
Shakes pestilence and war.

20. A man's character is like a fence—you cannot strengthen it by whitewash.

21. Knowledge is proud that he has learned so much;
Wisdom is humble that he knows no more.

22. Glory is like a circle in the water
Which never ceaseth to enlarge itself
Till by broad spreading it disperse to naught.

23. How sleep the brave who sink to rest
By all their country's wishes blest!

24. "No more!" Oh, how majestically mournful are those words! They sound like the roar of the wind through a forest of pines.

25. Sink or swim, live or die, survive or perish, I give my hand and heart to this vote.

26. A life on the ocean wave, a home on the rolling deep.

27. Great truths are often said in fewest words.

28. God made the country, and man made the town.

29. Although I would have you early instil into your children's hearts the love of cruelty, yet by no means call it by its true name, but encourage them in it under the name of fun.

30. A Gourd wound itself around a lofty Palm, and in a few days climbed to its very top. "How old mayst thou be?" asked the newcomer. "About a hundred years." "About a hundred years, and no taller! Only see! I have grown as tall as you in fewer days than you can count years." "I know that very well," replied the Palm. "Every summer of my life a Gourd has climbed up around me, as proud as thou art, and as short-lived as thou wilt be!"

PART III

POETRY

CHAPTER I

QUALITIES OF POETRY

249. Definition.—Many writers have attempted to define poetry, but their definitions have, without exception, failed to express all that is implied in the word. Here, perhaps, is the best attempt made by a modern writer:

Poetry is rhythmical, imaginative language expressing the invention, taste, thought, passion, and insight of the human soul.—E. C. Stedman: *Nature of Poetry.*

"The qualities we should look for in poetry," says a writer to the "Edinburgh Review," "are, in the first place, a distinctly conceived idea or motive . . . the choice . . . of the very best words in which it can be expressed; the most conscientious finish bestowed on both literary and metrical construction; the avoidance . . . of all affectation of diction . . . the elimination of all that does not directly assist or adorn the expression of the central idea . . . and, finally, the obvious moulding of the language in accordance with the conditions of verse."

250. Poetry and Prose.—Poetry differs from prose in (*a*) its mission, (*b*) its diction, (*c*) its excessive use of figurative language, (*d*) its form.

251. Mission of Poetry.—The mission of poetry is primarily to develop the emotional side of our nature—a side that in our practical, matter-of-fact age sadly needs cultivation. Poetry, in thus acting upon the emotions, has a refining influence.

252. Poetic Diction.—The language in which poetry finds expression differs in many respects from the language of prose. The poet chooses his words with a special regard to beauty of sound and picturesqueness of expression. To illustrate: Coleridge, in his "Ancient Mariner," has these lines:

> We were the first that ever burst
> Into that silent sea.

The language here could scarcely be simpler, yet it is not altogether the language of prose. A prose writer would probably have expressed himself thus, "We were the first to enter that silent sea." Now in what does the difference lie? Manifestly in the use of the word "burst." This word gives a picturesqueness to the expression which in its ordinary meaning and use it could not give. Shakespeare, in his "Merchant of Venice," says:

> How sweet the moonlight sleeps upon this bank!
> Here will we sit, and let the sounds of music
> Creep in our ears: soft stillness and the night
> Become the touches of sweet harmony.
> Sit, Jessica. Look, how the floor of heaven
> Is thick inlaid with patines of bright gold:
> There's not the smallest orb which thou beholdest
> But in his motion like an angel sings,
> Still quiring to the young-eyed cherubim,—
> Such harmony is in immortal souls;
> But, whilst this muddy vesture of decay
> Doth grossly close it in, we cannot hear it.

As far as the first colon, the only words used poetically are "sweet," "sleeps," and "creep;" they are used in a sense in which no writer would employ them in prose; but, as the poet continues the passage, the entire thought rises into the realm of poetry. The diction becomes graphic, the flow of language is stately, and the whole passage is richly figurative. There are clipped expressions, obsolete words, omissions, strange grammatical forms, and elisions, but we do not think of imperfect periods, contractions, or verbal eccentricities, as the splendor of the poet's conceptions and of his lofty imagery flashes upon our minds and awakens within us higher and nobler emotions.

On the poetic force of a single word Ruskin gives us the following passage:

"The object in all *art* is not to *inform* but to suggest; not to add to the knowledge but to kindle the imagination. He is the best poet who can by the fewest words touch the greatest number of secret chords of thought in his reader's own mind, and set *them* to work in their own way. I will take a single instance in epithet. Byron begins something or other, 'Tis midnight: on the mountains brown the pale round moon shines deeply down.' Now the first eleven words are not poetry, except by their measure and preparation for rhyme; they are simply information, which might just as well have been given in prose—it *is* prose, in fact. It is twelve o'clock—the moon is pale—it is round—it is shining on brown mountains. Any fool who had seen it could tell us all that. At last comes the

poetry in the single epithet 'deeply.' Had he said 'softly,' or 'brightly,' it would have been simply information."

Poetry also uses such abbreviations as "o'er," "ne'er," "e'er," "'gan," for "over," "never," "ever," "began." The solemn style, that is, the use of "thou," "thy," "thine," and "ye," is also commonly found in poetry.

253. Use of Figurative Language in Poetry.— The language of poetry is particularly characterized by the use of rhetorical figures. The aim of poetry is to please, and, as figures serve the same purpose, they are aptly employed in poetry. In the following extract there is scarcely a line that is not figurative:

A sensitive plant in a garden grew,
And the young winds fed it with silver dew,
And it opened its fanlike leaves to the light,
And closed them again 'neath the kisses of night.

And the spring arose on the garden fair,
And the spirit of love fell everywhere;
And each flower and herb on earth's dark breast
Rose from the dreams of its wintry rest.

But none ever trembled and panted with bliss
In the garden, the field, or the wilderness,
Like a doe in the noontide with love's sweet want,
As the companionless sensitive plant.—Shelley.

CHAPTER II

POETIC ELEMENTS

254. Poetic Elements.—Sometimes the poetry of a passage lies in its imagery, sometimes in its sentiment, and sometimes in its form of expression.

By imagery we mean the figures which poetry employs. This has already been illustrated. Grave and exalted sentiment finds fitting expression in poetry, as in Bryant's "Thanatopsis" and Byron's "Apostrophe to the Ocean." Sometimes the most striking poetic feature is the intensity of emotion expressed or implied in the lines. In Tennyson's "Maud" we have this stanza:

> She is coming, my own, my sweet;
> Were it ever so airy a tread,
> My heart would hear her and beat,
> Were it earth in an earthy bed;
> My dust would hear her and beat,
> Had I lain for a century dead,
> Would start and tremble under her feet,
> And blossom in purple and red.

Often the sentiment is implied rather than expressed, as in Tennyson's "Break, break, break," which has well been called an expression of the inexpressible. But the sentiment may be varied. It may be pathetic or jocund; it may be the sentiment of love, as in Burns's songs, or the sterner sentiment which we find in satires and criticisms.

A poet may express in appropriate form the beauty or the truth which all see and feel, but which no one has ever before so happily expressed. Thus:

A thing of beauty is a joy forever.—Keats.

'Tis distance lends enchantment to the view.—Campbell.

The proper study of mankind is man.—Pope.

An undevout astronomer is mad.—Young.

Where ignorance is bliss,
'Tis folly to be wise.—Gray.

The paths of glory lead but to the grave.—Gray.

Variety's the very spice of life,
That gives it all its flavor.—Cowper.

255. The Artistic in Poetry.—Poetry describes things from an artistic point of view. A few striking characteristics of an object are given in such a way as to give us an idea of the whole. Thus Wordsworth describes the green linnet:

Amid yon tuft of hazel trees,
That twinkle to the gusty breeze,
Behold him perched in ecstasies,
Yet seeming still to hover;

There! where the flutter of his wings
Upon his back and body flings
Shadows and sunny glimmerings,
That cover him all over.

My dazzled sight he oft deceives,
A brother of the dancing leaves;
Then flits, and from the cottage eaves
Pours forth his song in gushes.

256. Euphony.—In the diction of poetry special attention is given to sound. For the purpose of

heightening the music of the lines, free use is made of ALLITERATION and IMITATIVE HARMONY.

Alliteration consists in the repetition of sounds at the beginning of consecutive words or of words that come closely together. Only emphatic words should be made to alliterate. Example: "Our *hoard* is little, but our *hearts* are great."

Alliteration should not be carried to excess; it should not seem to be used for effect. The following passage shows a constant striving after alliteration, and, as a consequence, what might otherwise have been euphonious is marred by the persistent clashing of sounds:

> Maiden, and mistress of the months and stars
> Now folded in the flowerless fields of heaven,
> Goddess whom all gods love with threefold heart,
> Being treble in thy divided deity,
> A light for dead men and dark hours, a foot
> Swift on the hills as morning, and a hand
> To all things fierce and fleet that roar and range.
>
> —Swinburne.

With this unwieldy repetition of letters compare the following passages, and note the charm which artless and judicious alliteration gives to poetry:

> As vague as the visions of night.
>
> Like a glowworm golden
> In a dell of dew.—Shelley.
>
> Lured by the love of the genii that move.—Shelley.

Imitative harmony in words and movement, commonly called ONOMATOPŒIA, consists in the use of words that are formed in imitation of natural sounds, as "whiz," "splash," "bow-wow," etc.

These onomatopoetic words, when properly combined, add greatly to the force and harmonious effect of poetry. Examples:

The moan of doves in immemorial elms,
And murmuring of innumerable bees.—Tennyson.

It was a close, warm, breezeless summer night,
Wan, dull, and glaring, with a dripping fog
Low-hung and thick that covered all the sky.
—Wordsworth.

But that large-moulded man,
His visage all agrin as at a wake,
Made at me through the press, and, staggering back,
With stroke on stroke the horse and horsemen, came
As comes a pillar of electric cloud,
Flaying the roofs and sucking up the drains,
And shadowing down the champaign till it strikes
On a wood, and takes, and breaks, and cracks, and splits,
And twists the grain with such a roar that earth
Reels, and the herdsmen cry.—Tennyson.

CHAPTER III

KINDS OF POETRY

257. Didactic Poetry.—Didactic poetry is that which aims to instruct. To teach may not be its prime object, but it does in some manner convey instruction. Longfellow's "Excelsior" and Bryant's lines "To a Waterfowl" are didactic.

258. Satiric Poetry.—Satiric poetry deals with the vices and follies of men. It is usually little more than rhymed prose. Byron's "English Bards and Scotch Reviewers" and Pope's "Dunciad" are satires.

259. Lyric Poetry.—Though lyric poetry, as the name indicates, was formerly written to be sung, and the voice to be accompanied by the lyre, the term is now applied to short poems in which the author gives free expression to his emotions and feelings. Lyric poetry should therefore bear as its distinguishing feature the stamp of the author's personality. It is the oldest kind of poetry known to literature. Odes, songs, and hymns come under this head. Burns is our greatest lyric poet.

260. Epic Poetry.—Epic poetry is that which deals with the life and adventures of some real or mythical hero. It is the highest and most difficult

kind of poetical composition. The conventional feature of the epic is that it starts in the middle of the story, and brings in, as the plot develops, the earlier incidents by means of conversation among the actors. The three greatest epics are Homer's "Iliad," Vergil's "Æneid," and Milton's "Paradise Lost."

261. Pastoral Poetry.—Pastoral poetry is that which deals with rural life, scenes, and objects.

262. Elegiac Poetry.— Elegiac poetry is of a mournful character, and usually celebrates the virtues of some one deceased.

263. Dramatic Poetry.—Dramatic poetry is usually intended to be acted upon the stage. What the epic narrates the drama represents as actually going on before our eyes. The action is carried on solely by means of dialogue between the actors. The two principal kinds of drama are TRAGEDY and COMEDY — terms which need no definition.

CHAPTER IV

VERSIFICATION

264. Versification.—Versification is that part of rhetoric which has to do with the mechanism of poetry. Its leading features may be studied under (1) Meter, (2) Rhyme, (3) Stanza.

265. Meter.—In reading poetry we are conscious that a pleasurable emotion is produced by regularity in the arrangement of accented and unaccented syllables. Take the following lines:

(a)

It was eve, at anchor riding,
Stately ships were lulled to rest;
And the burnished sun was gliding
Down the golden-pillared west.

Here we have commonplace imagery, and, for the most part, the language of ordinary prose, yet there is an indescribable charm in the flow of words. We observe, as we read the passage more carefully, that the stately movement of the lines depends upon the distribution of accented and unaccented syllables. In the first line we have eight syllables, and these syllables naturally fall into four divisions, commonly called feet. These divisions or feet are determined by the regular fall of the accent on the first, the third, the fifth, and the seventh syllables. If we mark an accented syllable thus —, and an

unaccented one thus ⏑, we may divide the line, that is, scan it, after this manner:

— ⏑ | — ⏑ | — ⏑ | — ⏑

The second line is made up of seven syllables. The scansion is as follows:

— ⏑ | — ⏑ | — ⏑ | —

The third line corresponds with the first, and the fourth with the second.

The accent may fall on the second syllable of the foot. This arrangement gives a slower movement to the lines:

(b) The curfew tolls the knell of parting day.
The lowing herd winds slowly o'er the lea.

⏑ — | ⏑ — | ⏑ — | ⏑ — | ⏑ —
⏑ — | ⏑ — | ⏑ — | ⏑ — | ⏑ —

Each foot may be made up of three syllables, with the accent falling on the third syllable of each foot:

(c) At the dead of the night a sweet vision I saw;

⏑ ⏑ — | ⏑ ⏑ — | ⏑ ⏑ — | ⏑ ⏑ —

or the accent may fall on the first syllable of each foot:

(d) Brightest and best of the sons of the morning.

— ⏑ ⏑ | — ⏑ ⏑ | — ⏑ ⏑ | — ⏑

It will be observed that in this meter the last foot is made up of but two syllables.

266. Kinds of Feet.—The following table exhibits the metrical feet most common in English:

Trochee, — ⏑; as in (a) above.
Iambus, ⏑ —; as in (b) above.
Anapæst, ⏑ ⏑ —; as in (c) above.
Dactyl, — ⏑ ⏑; as in (d) above.

To this table may be added the spondee (— —); which, however, is rarely met with in English poetry. In the following line we have three spondees:

Rocks, caves, lakes, fens, bogs, dens, and shades of death.
— — | — — | — — | ⏑ — | ⏑ —

267. A Verse.—A verse or line of poetry is a combination of feet.

268. Kinds of Verse.—Meter is doubly named: first, from the kind of foot; secondly, from the number of feet in the line. Thus:

A line of one	iambic	foot is called	iambic	monometer.	
" " " two	"	feet " "	"	dimeter.	
" " " three	"	" " "	"	trimeter.	
" " " four	"	" " "	"	tetrameter.	
" " " five	"	" " "	"	pentameter.	
" " " six	"	" " "	"	hexameter.	
" " " seven	"	" " "	"	heptameter.	

Similarly we may have trochaic, anapæstic, or dactylic monometer, dimeter, trimeter, etc.

An iambic hexameter is sometimes called an ALEXANDRINE, because early French romantic poems on Alexander the Great were written in this measure. Heroic verse consists of five iambic feet.

269. Substituted Feet.—Sometimes one kind of foot is inserted in a verse made up of another kind. This is done to give variety or richness to the music of a line. Thus:

A trochee for an iambus; as:

Whence and what art thou, execrable shape?
— ⏑ | ⏑ — | ⏑ — | ⏑ — | ⏑ —

An anapæst for an iambus; as:

And the mother gave, in tears and pain,
The flowers she so much loved.

⏑ ⏑ — | ⏑ — | ⏑ — | ⏑ —
⏑ — | ⏑ ⏑ — | ⏑ —

A dactyl for a trochee; as:

Many an evening on the moorland.

— ⏑ ⏑ | — ⏑ | — ⏑ | — ⏑

An iambus for an anapæst; as:

O'er crag and o'er dune, through the vale and the grove.

⏑ — | ⏑ ⏑ — | ⏑ ⏑ — | ⏑ ⏑ —

270. Elision.—Sometimes a syllable is dropped from a line, or is elided or slurred over, in order to make it conform to the meter of the other lines. Thus:

Now morn, her rosy steps in th' eastern clime.
Some say that ever 'gainst that season comes.

So he with difficulty and labor hard
Moved on, with difficulty and labor he.

271. Incomplete Feet.—Not infrequently the unaccented syllable or syllables are omitted, and the omission supplied by a pause. Thus:

In the light of other days,
Shadows fell, though skies were bright.

— ⏑ | — ⏑ | — ⏑ | —
— ⏑ | — ⏑ | — ⏑ | —

Break, break, break
On thy cold gray stones, O sea.

— | — | —
⏑ ⏑ — | ⏑ — | ⏑ —

Sometimes a line has more than the regular number of syllables; as:

To be or not to be, that is the question.

⏑ — | ⏑ — | ⏑ — | ⏑ — | ⏑ — | ⏑

272. Mixed Verse.—Different kinds of feet are sometimes used in the same line or in successive lines. Thus:

Perhaps it is pretty to force together
Thoughts so all unlike each other;
To mutter and mock a broken charm,
To dally with wrong that does no harm.

⏑ — | ⏑ ⏑ — | ⏑ ⏑ — | ⏑ — | ⏑
— ⏑ | — ⏑ | — ⏑ | — ⏑
⏑ — | ⏑ ⏑ — | ⏑ — | ⏑ —
⏑ — | ⏑ ⏑ — | ⏑ — | ⏑ —

273. Quantity.—Besides accent, poets take into consideration quantity; that is, the length of time required to pronounce a syllable. A succession of long syllables gives slowness, solemnity, and stateliness to a line.

And breathless darkness, and the narrow house.
Where rolls the Oregon, and hears no sound.

On the other hand a succession of short, light syllables gives sprightliness and rapidity of movement.

Come and trip it as you go,
On the light fantastic toe.

274. Dactylic Hexameter.—There is a peculiar form of mixed verse known as dactylic hexameter. The verse is not entirely dactylic. There is a free intermixture of iambuses, trochees, anapæsts, and spondees; but the verse is prevailingly dactylic. In the Greek and Latin languages, where the foot depends upon quantity and not upon accent, it is a very common measure; but the English ear has never become accustomed to dactylic hexameters.

There are, however, some very pretty effects produced in English by this meter. Our poet Longfellow has done much to popularize it by employing it to great advantage in "Evangeline" and in "The Courtship of Miles Standish." Here is the challenge which the "stalwart captain of Plymouth" gives to the defiant Indian:

Then from the rattlesnake's skin, with a sudden contemptuous gesture,
Jerking the Indian arrows, he filled it with powder and bullets
Full to the very jaws, and handed it back to the savage,
Saying in thundering tones: "Here, take it! this is your answer!"
Silently out of the room then glided the glistening savage,
Bearing the serpent's skin, and seeming himself like a serpent,
Winding his sinuous way in the dark to the depths of the forest.

It will be observed that the last foot is a trochee, and the second last, a dactyl. The other feet may be iambuses, trochees, or dactyls, as they may best serve the purpose of poetic expression.

275. Verse Pauses.—In nearly every line of considerable length there is a metrical break occurring in the middle of a foot and usually near the middle of the line. This break in the rhythm, called the cæsural pause, coincides with a pause in delivery or recitation. If the line is long, there are commonly two pauses. In the following lines the cæsural pause is indicated:

The proper study | of mankind is man.

Thou with eternal wisdom | didst converse.

Naught but tradition remains | of the beautiful village of Grand-Pré.

Bearded with moss | and in garments green, | indistinct in the twilight.

EXERCISE 151.

Scan the lines on pages 284 and 296, pointing out the cæsural pauses.

276. Rhyme.—Rhyme, more correctly spelled *rime*, is a correspondence in sound between syllables which in the plan of the stanza have some relation to one another.

This correspondence in sound must be between words that in some way are related; for instance, words at the ends of lines, or words that mark one part of a line as corresponding to another part, and so on. In fact, the location of rhyme is not limited.

Perfect rhymes should conform to the following rules:

1. The vowel sounds should be the same.

2. The consonants after the vowels should be similar in sound.

3. The consonants before the vowels should be different in sound.

4. The rhyming syllables should be similarly accented.

Thus *ring* rhymes with "sing," but not with "pleasing"; *taste* rhymes with "waste," but not with "last"; *love* rhymes with "above," but not with "move."

277. Double Rhymes.—The rhymes given above are single, but there are also double rhymes, in which two syllables agree in sound. We may even have triple rhyme, in which there is a consonance in three syllables. Thus *charming* may be made to rhyme with "alarming," and *philanthropy* with "misanthropy."

278. Imperfect Rhymes. — Imperfect rhymes are allowable; they sometimes break the monotony of verse. All poets freely use words which correspond in sound, even though the spelling be different. Thus *blood* may rhyme with "mud," *new* with "hue," and *runs* with "sons." Such rhymes as *nature* with "water" and *fear* with "air" are too far-fetched to be tolerated.

279. Blank Verse.—Verse without rhyme is called blank verse.

EXERCISE 152.

Criticize the rhymes in the following verses:

Wine or delicious fruits unto the taste,
A music in the ears will ever last.—Johnson.

But thinks, admitted to that equal sky,
His faithful dog will bear him company.—Pope.

So some rats of amphibious nature,
Are either for the land or water.—Butler.

Yet to his guest though no way sparing,
He ate himself the rind and paring.—Pope.

And pulpit, drum ecclesiastic,
Was beat with fist instead of a stick.—Butler.

There taught us how to live; and (oh! too high
The price for knowledge) taught us how to die.—Tickell.

280. A Stanza.—A stanza is a division of a poem containing two or more verses. There are a great many kinds of stanza in English poetry.

281. A Distich or Couplet.—A distich or couplet consists of two verses.

282. A Triplet.— A triplet consists of three verses.

283. A Quatrain.—A quatrain is a stanza of four lines rhyming alternately. The **Rubai** is a quatrain in which the first, second, and fourth lines rhyme, while the third line is not rhymed.

284. The Rhyme-Royal.—The rhyme-royal is a seven-line stanza, introduced by Chaucer. It is composed of iambic pentameter lines, the first four being a quatrain, the fifth repeating the rhyme of the fourth, and the last two being a rhyming couplet.

285. The Spenserian Stanza.—The Spenserian stanza, first used by Edmund Spenser, is made up of eight iambic pentameters, followed by an iambic hexameter. The rhyme is intricate, as will be seen from this stanza:

He who ascends to mountain-tops shall find
 The loftiest peaks most wrapt in clouds and snow;
He who surpasses or subdues mankind
 Must look down on the hate of those below.
 Though high *above* the sun of glory glow,
And far *beneath* the earth and ocean spread,
 Round him are icy rocks, and loudly blow
Contending tempests on his naked head,
And thus reward the toils which to those summits led.—Byron.

286. The Sonnet Stanza.—The sonnet contains fourteen iambic pentameters. It consists of two divisions, called the major and the minor. The major division contains eight lines, and the minor six. Great license is allowed in the order of the rhymes. Example:

Weak is the will of man, his judgment blind,
 Remembrance persecutes, and hope betrays;
Heavy is woe, and joy, for humankind
 A mournful thing, so transient is the blaze!
 Thus might he paint our lot of mortal days,
Who wants the glorious faculty assigned
To elevate the more than reasoning mind,
 And color life's dark cloud with orient rays.
 Imagination is that sacred power,
Imagination lofty and refined;
 'Tis hers to pluck the amaranthine flower
Of faith, and round the sufferer's temple bind
 Wreaths that endure affliction's heaviest shower,
And do not shrink from sorrow's keenest wind.[1]

—Wordsworth.

EXERCISE 153.

In the following quotations tell whether the poetry lies in the imagery, in the sentiment, or in the form of expression. Point out any words which have a peculiar poetic force. Scan the verses, and observe any peculiarities of meter and rhythm:

In full-orbed glory, yonder moon divine
Rolls through the dark blue depths.—Southey.

To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.—Wordsworth.

The morn, in russet mantle clad,
Walks o'er the dew of yon high eastern hill.—Shakespeare.

Heaven opened wide
Her ever-during gates, harmonious sound
On golden hinges moving.—Milton.

Arms on armor clashing bray'd
Horrible discord, and the madding wheels
Of brazen chariots rag'd; dire was the noise of conflict.—Milton.

On a sudden open fly
With impetuous recoil and jarring sound
Th' infernal doors, and on their hinges grate
Harsh thunder.—Milton.

[1] Point out the figures of speech in this sonnet.

Our wasted oil unprofitably burns,
Like hidden lamps in old sepulchral urns.—Cowper.

Embosom'd in the deep where Holland lies,
Methinks her patient sons before me stand
Where the broad ocean leans against the land.—Goldsmith.

The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave,
Await alike th' inevitable hour:—
The paths of glory lead but to the grave.—Gray.

Catch, then, O catch the transient hour;
Improve each moment as it flies;
Life's a short summer—man a flower—
He dies—alas! how soon he dies.—Samuel Johnson.

The One remains, the many change and pass,
Heaven's light forever shines, earth's shadows pass;
Life like a dome of many colored glass,
Stains the white radiance of eternity,
Until death tramples it to fragments.—Shelley.

Sweet are the uses of adversity,
Which, like a toad, ugly and venomous,
Wears yet a precious jewel in his head:
And this our life, exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything.—Shakespeare.

Behold!
The rocks are cloven, and through the purple night
I see cars drawn by rainbow-winged steeds,
Which trample the dim winds: in each there stands
A wild-eyed charioteer urging their flight.
Some look behind, as fiends pursued them there,
And yet I see no shapes but the keen stars:
Others, with burning eyes, lean forth and drink
With eager lips the wind of their own speed,
As if the thing they loved fled on before,
And now, even now, they clasp it. Their bright locks
Stream like a comet's flashing hair: they all sweep onward.
These are the immortal Hours,
Of whom thou didst demand. One waits for thee.—Shelley.

We look before and after,
And pine for what is not:
Our sincerest laughter
With some pain is fraught:
Our sweetest songs are those that tell of saddest thought.—Shelley.

The lights begin to twinkle from the rocks;
The long day wanes: the slow moon climbs: the deep
Moans round with many voices.—Tennyson.

Close to her father's side was the gentle Evangeline seated,
Spinning flax for the loom that stood in the corner behind her.
—Longfellow.

EXERCISE 154.

Write themes on the following subjects:

THE RIME OF THE ANCIENT MARINER.—1. The Story. 2. Why was the Curse Imposed and How was it Removed? 3. The Experiences of the Ancient Mariner after Hearing the Two Voices.

POPE'S HOMER'S ILIAD.—1. Hector's Interview with his Mother. 2. The Meeting between Glaucus and Diomed. 3. The Death of Adrastus. 4. The Debate of the Gods Concerning the Fate of Hector. 5. The Funeral of Hector. 6. Priam's Visit to Achilles. 7. A Brief Characterization of Achilles; of Hector. 8. The Parts Jove and Minerva Play in the "Iliad."

THE VISION OF SIR LAUNFAL.—1. Give an Account of Sir Launfal's Pilgrimage; the Occasion that Prompted it; Incidents and Result. 2. The Finding of the Grail.

MACBETH.—1. Make a Character Sketch of Macbeth, Illustrating every Trait by Reference to the Play. Use Verbal Quotations as far as Possible. 2. The Murder of Duncan. 3. Effect of the Crime on Macbeth and Lady Macbeth. 4. Give a Brief Outline of the Third Act. 5. A Brief Characterization of Duncan, Banquo, Macduff, and Siward.

PARADISE LOST.—1. The Successive Incidents of Satan's Journey when he Left the Infernal Regions. 2. The Chief Characteristics of the Other Leaders among the Fallen Angels. 3. Indicate Briefly the Relation of the Incidents of the First Book to those of the Second. 4. Relate the Story of Books One and Two.

THE PRINCESS.—1. The Character of the Princess. 2. The College for Women. 3. The Tournament.

MILTON'S MINOR POEMS.—1. Compare "L'Allegro" with "Il Penseroso." 2. What Lesson Does Milton Teach in "Comus"? 3. What is the Theme of "Lycidas"?

THE MERCHANT OF VENICE.—1. Tell the Story of the "Merchant of Venice." 2. Write Character Sketches on (*a*) Shylock; (*b*) Portia; (*c*) Antonio.

APPENDIX

Examination Papers in Elementary English.

NOTE.—In the examination papers given below, questions not bearing on the English Classics, questions dealing with the interpretation of the text, and questions on books no longer required to be read, are omitted.

FOR ADMISSION TO HARVARD COLLEGE, JUNE, 1901.

I.

Select three of the following topics, and write a composition on each:

1. An estimate of the literary value of the "Sir Roger de Coverley Papers."

2. What contribution to the English novel, as we know it to-day, did Addison and his colleagues make in the "Sir Roger de Coverley Papers"?

3. The origin and the history of the "Spectator."

4. The "Spectator" as a literary character.

5. A sketch of the members of the "Spectator's" club.

6. Will Honeycomb.

7. Sir Roger on the bench.

8. The Coverley Hunt.

9. Sir Roger in London.

10. The plot in "The Princess."

11. The Princess Ida.

12. A sketch of Tennyson's life up to the time when "The Princess" was written.

13. The songs in "The Princess."

14. The circumstances under which "The Princess" was written, as described in the Prologue.

II.

Omit three.

1. Sketch briefly the life of Edmund Burke.

2. Under what circumstances did Burke deliver his "Speech on Conciliation with America"?

3. What was Burke's opinion of the temper and character of the Americans?

4. What was Burke's opinion of coercion as applied to the Americans? Why?

5. What policy did Burke desire England to adopt toward the colonies? Why?

6. Give your opinion of Burke and your reason therefor.

NEW METHOD.

1. Discuss the principles of arrangement whereby those parts of a composition (words, sentences, paragraphs, or larger portions) which deserve emphasis may be so placed that they shall receive it.

2. *a.* Is the following sentence in italics periodic or loose? Why? Rewrite the sentence so that it shall be the kind of sentence, periodic or loose, which in its present form it is not:

Our cousins, too, even to the fortieth remove, all remembered their affinity, without any help from the herald's office, and came very frequently to see us.

b. Define and illustrate the following terms: climax; deduction; trope; metaphor; circumlocution.

3. Discuss the general principles of Good Use and their application to the choice of words, and to the construction of sentences, paragraphs, and whole compositions.

FOR ADMISSION TO YALE COLLEGE, JUNE, 1901.

A.

Write about two hundred words on each of four topics selected by yourself from the following list:

Miss Arabella Wilmot.
The Life of Oliver Goldsmith.
Friar Tuck.
Coverley Hall and its Surroundings.
Portia's Suitors.

The Albatross in "The Ancient Mariner."
Silas Marner's Early Life.
The Departure of Sir Launfal.
The Fight between Achilles and Hector.

B.

1. In what various ways did Addison employ his literary powers? In which of these was he most successful?

2. *a.* What are two favorite occupations of "the happy man" in "L'Allegro"? Point out the corresponding opposite employments of "Il Penseroso."

b. How does the metre of "Lycidas" differ from that of "Il Penseroso"? Illustrate.

3. Quote at least ten consecutive lines from the "Speech on Conciliation," or "Macbeth," or the minor poems of Milton.

4. "I would state that, as far as I am capable of discerning, there are but three ways of proceeding relative to this stubborn spirit which prevails in your colonies, and disturbs your government. These are: to change that spirit, as inconvenient, by removing the causes; to prosecute it as criminal; or to comply with it as necessary."

Which "way of proceeding" does Burke recommend as the most expedient? What examples does he cite in support of it? What part of his oration follows immediately after his discussion of these points?

FOR ADMISSION TO PRINCETON UNIVERSITY, JUNE, 1901.

A.

Write a paragraph of at least a hundred words on one, and only one, topic in each group:

I. *a.* The Suitors of Portia.
b. The Reasons for Shylock's Hatred of Antonio.
c. The Character of Portia.
d. A General Estimate of the "Merchant of Venice."

II. *a.* The Wrath of Achilles; Its Causes and Results.
b. The Death and Funeral of Hector.
c. The Spectre Ship in the "Ancient Mariner."
d. The Return of the Ancient Mariner.

III. *a.* The Results of the Tournament in the "Princess."
b. The Underlying Lessons of the "Princess."
c. The Preludes in "Sir Launfal."
d. Sir Launfal as He Went to Search for the Holy Grail and as He Returned.

IV. *a.* The Character of the Supposed Author of the "Spectator."
b. Sir Roger de Coverley in Town and in the Country.
c. The Life of Goldsmith.
d. Traits of Goldsmith's Character as Revealed in the "Vicar of Wakefield."

V. *a.* The Normans and the Saxons in "Ivanhoe."
b. Which novel do you prefer, "Ivanhoe" or "Silas Marner"? Give reasons for your preference.

B.

1. To what period of Shakespeare's work does "Macbeth" belong? What supernatural elements are introduced into the drama? What is the significance of the sleep-walking scene?

2.
If thou speak'st false,
Upon the next tree shalt thou hang alive,
Till famine cling thee. If thy speech be sooth
I care not if thou dost for me as much.—
I pull in resolution, and begin
To doubt the equivocation of the fiend
That lies like truth: "Fear not, till Birnam wood
Do come to Dunsinane."

By whom, to whom, and under what circumstances are these words spoken? Rewrite the passage in simple English prose. Who was "the fiend"? Where was "Dunsinane"? Scan l. 6.

3. Who was Edmund Burke? Why did he take the side of the colonists against the English government? Under what circumstances was this speech delivered? Give a brief outline of the argument.

4. *a.* What does Macaulay say of the personal character of Milton? How did Milton differ from the ordinary Puritans?
b. Describe the founding of the "Tatler" and "Spectator."

What influence did Addison exert on English morals? How did his humor contribute to this result?

5. Answer any two of the following:

a. Quote a passage of at least six lines from "L'Allegro" or "Il Penseroso."

b. What idea do these two poems give us of Milton's tastes and character?

c. What is the theme of "Comus," and how is it developed?

d. What is a "Masque"? What necessary elements of the Masque appear in "Comus"?

e. Under what circumstances was "Lycidas" written? What does the poem show us as to Milton's aspirations and religious belief?

FOR ADMISSION TO UNIVERSITY OF PENNSYLVANIA, JUNE, 1901.

A.

1. Write a composition of not less than three hundred words upon one of the following subjects taken from the required reading:

a. Normans and Saxons in England.

b. The Story of the Ancient Mariner.

c. Dolly Winthrop.

B.

I. Questions on the books prescribed for general reading.

a. What was the chief interest in Silas Marner's life before he found Eppie?

b. Give a brief account of the trial scene in the "Merchant of Venice."

c. Describe the portraits at Sir Roger de Coverley's house?

d. What elements in "The Rime of the Ancient Mariner" are supernatural?

II. Questions on the books prescribed for special study.

1. *a.* To what period of Shakespeare's work does "Macbeth" belong? *b.* Why are the witches introduced at the opening of the play? *c.* What is the ruling trait in Lady Macbeth's character?

2. *a.* How did Burke describe the temper and character of the American colonists? *b.* What was the nature of his conclusion?

3. *a.* How does Macaulay compare Milton and Dante? *b.* What does Macaulay say of Milton's use of proper names in poetry?

EXTRACTS FROM ENTRANCE PAPERS TO OTHER COLLEGES.

Explain how rhetoric is related to grammar and to logic. Explain present use of words, reputable use, national use.

What is a Barbarism? an Impropriety? a Solecism? Discuss Barbarisms in detail.

Construct a table showing the correct use of *shall* and *will*.

Define Redundancy. Name and define the divisions of redundancy.

What is Antithesis? Climax? meaning and value of Unity? How violated?

Give examples of the periodic sentence; the loose sentence; the balanced sentence. Mention the advantages in the use of each kind.

INDEX

The numbers refer to pages.

A

Abbreviations..... 45
ADDISON, J.....167, 193
Adjectives..... 99
Adverbs..... 99
Alexandrine.....293
ALFORD, DEAN.....153
Allegory, 266; compared with metaphor, 267; defect of....267
Alliteration.....287
Ambiguity..... 51
Anapæst.....292
Anticlimax.....141, 276
Antithesis, 140, 267; requirements of, 269; rhetorical value of.....270
Apostrophe.....28, 265
Argument, 229–237; meaning of, 229; statement of the proposition, 229; fallacies in deduction, 232; imperfect induction, 233; laws of composition in, 235; the outline....235
Articles..... 86
As.....106

B

BACON, LORD..... 14
Banjoist..... 44
Barbarisms..... 39
Behave..... 115
BIBLE.....118, 140, 148, 266
BLAIR, B.....161, 169
Blank verse.....298
BOLLES, F.....165
Brackets..... 28
BURKE, E.....140, 142, 159, 164
But.....106
BUTLER, S.....298
BYRON, LORD....106, 207, 255, 278, 299

C

CABLE, G. W.....209
CAMPBELL, T.....259, 286
Capitals..... 29
CARLYLE, T.....227
CHATHAM, EARL.....278
CICERO.....142
Circumlocution 65, 149
Clearness, in the sentence, 114–123; in the paragraph, 167, 170; in the composition.....192
Climax.....141, 218, 276
COLERIDGE, S. T..... 87
Colloquialisms..... 38
Colon..... 23
COLTON, C.....161
Comedy.....290
Comma..... 24
Composition, elementary principles, 5–20; oral and written, 5; importance of good speaking, 5; Dr. Johnson's rule, 5; importance of practice, 6; choice of subject, 7; titles, 9, 185; how written, 9; finding material, 11, 186; arrangement, 11; form, 12; outline, 13, 209; structure of the whole, 184–195; parts, 187; preparation of scheme, 189; introduction, 189; discussion, 189; conclusion, 190; essentials of the whole, 192–195; clearness, 192; unity, 192; force, 192; ease 193
Conjunctions.....107, 116
COOPER, J. F.....16, 19
Correctness, in the sentence, 86–113
Couplet.....298
COWPER, W.....286, 301
Criticism.....245

D

Dactyl....292
Dangling participles....112
Dash....27
Deputize....44
Description, 199–212; forms of, 199; literary, 200; scientific, 201; striking particulars, 203; coherence of particulars, 204; the complete picture....205
DICKENS, C....213
Dimeter....293
Distich....298
DOLE, C. F....14

E

Ease, in the sentence, 147–157; in the paragraph, 163, 167, 171; in the whole composition....193
EDINBURGH REVIEW....281
Effectuate....44
ELIOT, GEORGE....163, 262
EMERSON, R. W....275
ENCYCLOPÆDIA BRITANNICA...226
Epigram....270
Essay on Addison....252
Essay on Burns....252
Essay on Milton....252
Essays....250
Euphony....286
Eventuate....44
Except....107, 115
Exclamation....276
Exclamation mark....27
Exposition, 221–228; meaning of, 221; purpose of, 221; parts of, 224; the plan....227

F

Fable....267
Feet, 292; kinds of, 292; substituted....293
Figures of speech....253–280
FISKE, JOHN....216
Force, in the sentence, 134–146; in the paragraph, 167, 170; in the whole composition....192
Foreign words....47
FROUDE, J. A....218

G

Generic words....136
GOLDSMITH, O....301
Good use, 33–42; meaning of, 33; present use, 33; obsolete words, 34; words with obsolete meanings, 34; words obsolete in prose, but not in poetry, 34; national use, 35; technical words, 35; American and English use, 36; reputable words, 37; colloquialisms and vulgarisms, 38; purity, 39; standard of purity, 39; divided use....39
GRAHAM....137
GRAY, T....264, 286, 301
GRUNDY, C. H....65

H

HARTE, BRET....203
HAWTHORNE, N....165, 206, 263
HEMANS, MRS....106
Heptameter....293
Hexameter....293
Homer's Iliad....302
HUGO, V....204
HUXLEY, T. H....129, 140
Hyperbole, 274; excessive use of....275
Hyphen....28

I

Iambus....292
Imagery, 253–255; meaning and value of, 253; definition of..253
Images....254
Imitative harmony....287
Improprieties....51
Incorrect words, 43–49; classification of, 43; words too new, 43; slang, 44; abbreviations, 45; newspaper words....46
Interrogation....276
Interrogation mark, *see Question mark.*
Irony....271
IRVING, W....153
IVANHOE....251

J

JOHNSON, DR.....5, 137, 298, 301
JUNIUS.....140

K

KANE, E. K..... 17
KEATS, J.....286
KIPLING, R.....165, 208

L

LEEDS MERCURY..... 47
Letters, 238–244; forms of, 238; business, 239; formal, 240; news.....243
Like.....106
LIPPARD, G..... 32
Literary description.....201
LONGFELLOW, H. W.....140, 302
LOWELL, J. R.....257

M

MACAULAY, LORD.....87, 137, 159, 160, 168, 170
MACBETH.....302
MERCHANT OF VENICE.....303
Metaphor, 258; compared with simile, 259; condensed 259; faulty, 259; mixed, 260; strained, 260; rhetorical value of, 262; combined with simile.....262
Meter.....291
Metonomy, 273; rhetorical value of.....274
MILTON, J..135, 254, 257, 259, 300
Milton's minor poems.....303
Misused words, 50–59; ambiguous words, 51; misuse of shall and will, 55; should and would..... 57
Monometer 293

N

Narration, 212–220; definition and aim of, 212; essentials of, 212; the actors, 212; circumstances, 213; requirements, 214; the plan or plot, 215; the action, 216; method in the action, 217; climax.....218
NEWMAN, CARDINAL.....184
Newspaper words 46
Nouns, formation of plural, 88; formation and use of possessive..... 89
Novel.....247, 251

O

Obsolete, Obsolescent 34
Only.....101
Onomatopœia.....287
Oration.....250
Outline.....13, 209, 235

P

Parable.....267
PARADISE LOST.....302
Paragraph, 15; structure of, 158–166; defined, 158; importance of, 158; ways of constructing, 159; most effective method of constructing, 162; ease in transition, 163; means of effecting ease in transition, 164; requirements of, 167–175; in succession.....176–183
Parenthesis..... 28
PEACOCK, SIR THOMAS LOVE..226
Pentameter 293
Period..... 21
Personification, 263; rhetorical value of, 264; dangers of, 264; compared with apostrophe...265
Perspicuity.....114
Plural of nouns..... 88
Pleonasm.....62, 67
Poetry, 281; definition of, 281; compared with prose, 281; mission of, 281; poetic diction, 282; the artistic in, 286; didactic, 289; satiric, 289; lyric, 289; epic, 289; pastoral, 290; elegiac, 290; dramatic..290
POPE, A.....44, 298
Possessive of nouns..... 89
Prepositions.....106
PRINCESS, THE.....303
PRIOR, M.....259
Prolixity..... 66
Pronouns.....90, 116
Provincialisms..... 35

Punctuation, 21–32; theory of, 21; semicolon, 22; colon, 23; comma, 24; question mark, 27; exclamation mark, 27; dash, 27; parentheses and brackets, 28; hyphen, 28; apostrophe, 28; quotation marks, 29; capitals, 29; remarks on..... 30
Purity..... 39

Q

Quatrain.....299
Quotation marks..... 29

R

Reade, C..... 220
Redundancy..... 60
Rhetoric, purpose, definition, history of the word, 1; a science and an art, two sides, relation to grammar and logic..... 2
Rhyme, 297; double, 297; imperfect.....298
Rhyme, royal.....299
Rime of the Ancient Mariner.....302
Romance.....251
Rubai.....299
Ruskin, J.....111, 283

S

Scientific description..... 20
Scott, W.....163
Semicolon..... 22
Sentences, 15; form of, 70–85; short and long, 70; loose and periodic, 72; variety in, 78; balanced, 79; correctness in, 86; incompletion, 86; articles, 86; nouns, 88; pronouns, 90; verbs, 94; adjectives and adverbs, 99; prepositions, 106; conjunctions, 107; double negatives, 111; split infinitives, 111; dangling participles, 112; clearness defined, 114; importance of clearness, 114; unity defined, 124; unity in compound sentences, 125; importance of unity, 125; unity in thought, 125; unity in form, 128; definition and importance of force, 134; definition and importance of ease, 147; weak endings....152
Shakespeare..210, 254, 255, 257, 259, 282, 300, 301
Shall and will..... 55
Shelley, P. B.....301, 302
Should and would..... 57
Silas Marner.....251
Simile, 256; faulty, 257; rhetorical value of.....258
Slang..... 44
Sonnet.....299
Southey, R.....300
Specific words.....136
Speech on Conciliation with America.....252
Split infinitives.....111
Standard Dictionary..... 57
Stanza, 298; Spenserian.....299
Stedman, E. C.....281
Superfluous words, 60–69; redundancy, 60; tautology, 61; pleonasm, 62; verbosity, 64; circumlocution, 65; prolixity, 66
Synecdoche.....274
Swinburne, A. C.....287

T

Tautology..... 61
Technical words..... 35
Tennyson, A..208, 259, 288, 302
Tetrameter.....293
Thackeray, W. M.....207, 213
Themes.....247
Tickell, T.....298
Titles, how written.....9, 185
Topic sentence.....159
Tragedy.....290
Trimeter.....293
Triplet.....299
Trochee.....292
Tropes.....254

U

Unity, in sentences, 124–133; in the paragraph, 167, 170; in the whole composition....192
Unless.....107

V

Verbosity..... 64
Verbs..... 94
Verse, 293; kinds of.....293
Versification.....291
VICAR OF WAKEFIELD.....251
Vision.....278
VISION OF SIR LAUNFAL.....302
Vocabulary, importance, how obtained, 18; style..... 19
Vulgarisms..... 38

W

WALLACE, L.....214
WEBSTER, D.....148
WHITE, R. G..... 56
WHITTIER, J. G.....271
Will, *see Shall.*
Without.....107
WORDSWORTH, W....148, 286, 288, 300
Would, *see Should.*

Y

YOUNG, E..... 286





